

BHASA'S PRATIMA-NATAKAM

WITH AN ORIGINAL SANSKRIT COMMENTARY,
ENGLISH & BENGALI TRANSLATIONS,

CRITICAL AND EXPLANATORY NOTES,
and Test & University questions, etc. etc.

*Also Containing an elaborate Introduction and
Copious word-notes of—*

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*Dedicated to the ever-green memory of
my father*

LATE PRINCIPAL

Saradaranjan Ray.

Printed by R. N. Mitra at the Nalanda Press,
204, Vivekananda Road, Calcutta.

PREFACE

This edition of Bhasa's Pratimanatakam is intended for the students of the B. A. classes of our Indian universities.

The plan is that adopted in our Sakuntalam, Swapnavasavadattam or uttara-charitam etc. The Introduction gives all about the poet and an estimate of the Book with its contents.

My father's Introduction on Bhasa and his word-notes collected from his various works are here copiously utilised by me. The Tika is my own.

In editing the book I have consulted Pandit Ganapati Shastri's edition, Mr. Kale's edition also the edition of Mr. Paranjape, with immense benefit, and I acknowledge my indebtedness to these authors ; readings—are discussed and inserted in the proper places of the Text. And I hope this our present edition will be found very useful and up-to-date to our students.

Test questions are also added at the end for ready reference. I shall be thankful to those of our esteemed readers who will kindly suggest errors and defeciencies if any, to be rectified in the next edition.

CALCUTTA }
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KUMUDRANJAN RAY

INTRODUCTION

Section—I.

(A lecture by Principal S. Ray)

THE POET BHASA.

I have been desired by the University to address you on some topic relating to Sanskrit Literature. The call does me high honour, and, however much I wish the task were entrusted to abler hands, I respond to the call with great pleasure.

I have chosen the poet Bhasa for my subject. The recovery of the lost works of this poet has been for the past few years uppermost in the minds of Sanskrit scholars. This poet had a great reputation in ancient India. Poets like Kalidasa, Bana and Jayadeva speak of him with appreciation. The last calls him कविकुलगुरु—the inspirer of the Muse of poets. The recent publication of the long lost works of this ancient poet by Pandit Ganapati Sastri is therefore a notable event in the history of the study of Sanskrit Literature. To-day I propose to lay before you a few remarks on Bhasa and his works.

Some time ago I read two papers at the Calcutta University Institute on the age and birth place of Bhasa. I shall not, therefore, re-enter into a consideration of the details under these two heads here, but, to avoid incompleteness shall briefly state the contents of those papers.

1. THE AGE OF BHASA

On this point, as is natural, opinions differ. I am not prepared to go so far as to say that Bhasa's poetry is older

than or even as old as, the Mahabharata in the recension now current. But there can be no doubt that the poet is considerably older than any of our better known lay poets. Kalidasa mentions him by name in the prologue to his *Malavikagnimitra*. There the पारिपाश्विक remarks—मा तावत् । प्रथित-यशसं भाससौमित्रकविपुत्रादीनां प्रबन्धानतिक्रम्य वर्त्तमानकवेः कालिदासस्य कृतौ किं कृतौ बहुमानः—

“No ! No ! Works by such far-famed poets as भास, सौमित्र, कविपुत्र &c. being available why have you set your heart on the production of a poet who is still living ?” It is true, the Bengali edition here read धावकसौमित्र instead of भाससौमित्र of the Bombay version. But धावक was the court poet of श्रीहर्ष in whose name he wrote the *रत्नावली* and the *नागानन्द* as we learn from *सम्प्रत* who says “श्रीहर्षादेर्धावकादीनामिव धनम्”—wealth as of धावक &c, from श्रीहर्ष and others. Prof. Macdonell assigns the 7th century A. D. to श्रीहर्ष । He and धावक are therefore posterior to Kalidasa and धावक is a misreading here. Pandit Ganapati Sastri, who recovered and edited the works of Bhasa thinks Bhasa as anterior to the 4th century B.C. His reasons are briefly these :—

In Chanakya's *Arthashastra* we meet with this verse—

नवं शरावं सलिलैः सुपूर्णं सुसंस्कृतं दमस्कृतोत्तरीयम् ।

तत्तस्य मा भून्नरकश्च गच्छेद् यो भर्तृपिण्डस्य कृते नयुज्येत् ॥

The sense is—

“A new pitcher filled with water, consecrated and strewn over with Kusa grass, will not be the lot of the man who will not fight for his master in return for his bread. Such a person is destined for hell”. This verse is seen in Bhasa's *प्रतिज्ञानाटक* also where it is not treated as a quotation. Supposing then that Chanakya has quoted from Bhasa the latter must be older than Chanakya. Now Chanakya was a contemporary of

Chandra-Gupta who flourished in the 4th century B. C. This therefore is the inferior limit to the age of Bhasa. I have shown in the papers referred to above that Pt. Sastri's arguments may be refuted. There are reasons to think that the verse is an interpolation in Bhasa. It has also been shown in the said papers that the question can be approached from another side leading to about the same result. Bhasa may be reached through Kalidasa. If the medallion, recently discovered by the Archaeological Survey Department, by excavation at Bhita, be genuine, then Kalidasa has to be placed a good deal before Christ. And Bhasa being considerably anterior to Kalidasa, is much older. (So 4th century B. C. for Bhasa may be probable—See infra ; also our Intro, in Sakuntalam—Kalidasa's Date).

II. THE BIRTH-PLACE OF BHASA

The country of Bhasa's birth is as yet undetermined. The poet lies now as unclaimed property. But he is such a treasure that any country that will have him as its own, will at once rise in the estimation of the learned world. It is therefore natural that there should be a clambering among different countries for the possession of this treasure. I am told that the south has been adjudged as the birth place of the poet. But the question can not be considered as a closed one yet, and I am tempted to enter a claim on behalf of northern India. If I am not mistaken, the poet himself can be cited to back his claim.

Sanskrit dramas end with a benedictory verse called the भरतवाक्य which is read by the principal actor and generally embodies the poet's personal views and opinions. The भरतवाक्य of Bhasa's स्वप्नवासवदत्तम् and बालचरितम् is this :—

इमां सागरपथ्यं तां हिमवद्विन्ध्यकुण्डलाम्

महीमेकातपवाङ्गां राजसिंहः प्रशस्तु नः ॥

This may be freely rendered thus : — May His Majesty, our king, rule over this earth that extends from sea to sea, and has the Himalaya and the Vindhya for her ear-drops.

Here Bhasa compares his earth to a lady, wearing the Vindhya hills and the Himalayan range as pendant to her ears. Now the ear-drops of a lady hang parallel to her body. Vindhya and Himalaya are therefore parallel to the body of Bhasa's earth. But these hills stretch east to west. Hence Bhasa's earth stretched east to west from sea to sea, Also remembering that the ear-drops are worn one to the right and the other to the left of the wearer, it may be presumed with some amount of certainty, provided, of course, that the poet is not guilty of confusion in the metaphor of his verse, that the मही—the earth—in the verse in question, is Northern India. Again, the scenes of the dramas of Bhasa all lie in Northern India and not a single one of his characters comes from the South. It is not easy to reconcile these two facts with the nationality of the poet if he really belongs to the South.

III. THE FAME OF BHASA.

We next propose to inquire about the source of Bhasa's fame. It seems Bhasa wrote dramas only. If he wrote epics also, these were of little value and were soon forgotten ; but the dramas were of such superior excellence, that the poet came to be known as a dramatist only. On this point we have Bana's testimony as contained in his oft quoted verse :—

स्वधारकृतारम्भैर्नाटकैर्बहुभूमिकः ।

सपताकैर्शोभि भोसो देवकुलैरिव ॥

To see clearly to what this verse attributes the fame of Bhasa as a dramatist, it is necessary to ascertain the significance of the epithet सूत्रधारकृतारम्भैः, begun by the सूत्रधार—that occurs in it. This epithet has been taken differently by different scholars. Pandit Ganapati Sastri understands this to imply that Bhasa's dramas are introduced by the सूत्रधार, while those of other poets are not so introduced. Says he :—

These Natakas are thus seen to be the work of Bhasa as the epithet सूत्रधारकृतारम्भैः by which Bhatta Bana in the above qualifies Bhasa's Natakas applies to these plays, for every one of them begins with the stage direction—"नान्दन्ति ततः प्रविशति सूत्रधारः ।" Pandit Sastri here means to say that सूत्रधारकृतारम्भ refers to a special feature of Bhasa's dramas.

To facilitate comparison we shall place the opening lines of two of Bhasa's dramas side by side with those of two modern poets as representatives of later dramas.

Bhasa's Urubhanga opens thus :—

(नान्दन्ति ततः प्रविशति सूत्रधारः) सूत्रधारः :—

भोषद्रोणतटां जयद्रथजलां गान्धारराजक्रदां
कर्णद्वीगिष्णुपार्मिन्कमकरां दुर्योधनस्रोतसम् ।
तीर्णः शत्रुनदीं शराममिकतां येन प्रवेनार्जनः
शत्रूणां तरणेषु वः स भगवानस्तु प्रवः केशवः ॥

एवमार्य मिथ्यान् विज्ञापयामि &c.

The sense is :—“(After Nandi enters the Sutradhara) Sutradhara—may that almighty Kesava be your raft in crossing your adversaries, the very same raft in which Arjuna crossed his stream having Bhishma and Drona for its banks ; Jayadratha for its waters. Sakuni, the king of Gandhar, for its pools ; Karna for its billows ; Asvathaman for alligators. Kripa for sharks and Duryodhana for its floods. I beg to announce this to the honourable gentlemen here present”.

In his Duta-Vakyam we find :—नान्दन्ते तवः प्रविशति सूत्रधारः ।
 सूत्रधारः—पादः पायादुपेन्द्रस्य सर्वलोकोत्सवः स वः । व्याविद्धो नमुचिर्येन
 तनुतामनखेन खे ॥ एवमार्थमिच्छान् विश्वापयामि &c.

This is the sense —“(After the Nandi enters Sutradhara)
Sutradhara—may Upendra’s foot, the delight of all the world,
 guard you—the foot with coppery nails that flung Namuchi
 up into the air. I beg to announce” &c.

Similar is the opening of his other dramas also.

Kalidasa’s *Vikramorvasiya* begins—वेदान्ते पुयमाहुरेकपुरुषं व्याप्य
 स्थितं रोदसो यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थान्वरः । अन्तर्यंश्च सुसुतुभिर्निय-
 मितप्राणादिभिर्स्वयते स स्थाणुः स्थिरभक्तियोगसुलभो निःश्रेयसायास्तु वः ॥ नान्दन्ते
 सूत्रधारः—अलमतिविस्तरेण &c.

This means :—“May Sthanu grant you salvation—Sthanu
 who is easily reached by steady devotion, whom the Vedantas
 style as the One Soul that pervades all space who alone is
 truly called Isvara, whom people longing for beatitude seek
 by restraining their senses within. (After the Nandi) *Sutra-*
dhara—Away with great prolixity” &c.

Bhavabhuti’s *Viracharita* has —अथ स्वस्याय देवाय नित्याय हतपाप्मने ।
 त्यक्तक्रमविभागाय चैतन्यज्योतिषे नमः ॥ नान्दन्ते सूत्रधारः—अलमतिविस्तरेण &c.

This may be rendered thus—“Salutation to self contained,
 resplendent, eternal sin-removing, stageless, Light of know-
 ledge.

(After the Nandi) *Sutradhara*—away with much prolixity” &c,
 The opening of other modern dramas also is of a like charac-
 ter. From these it will appear that in both Bhasa and the
 later poets the drama opens with a benediction, with this
 difference, that with Bhasa it is the *Sutradhara* that utters the
 benediction, with Kalidasa and others, the speaker is not
 directly mentioned, the stage direction is absent. But in them

immediately after the benedictory verse we have the stage direction नान्दन्ते सूत्रधारः—Sutradhara says after the Nandi. It is significant that this direction omits the verb ; It does not say सूत्रधारः प्रविशति Sutradhara enters. His प्रवेश (entry) is taken for granted ; It has already taken place. Well when ? We say, *at the very commencement. He it was who uttered the benediction.* For, if it was some other person, then the entry and exit of that person would have been announced. *This view is confirmed by the Sage Bharata who requires the Sutradhara to pronounce the benediction—सूत्रधारः पठेन्नादौ मध्यमस्वरमाश्रितः—*The Sutradhara should recite the benediction in the note known as the मध्यम which is midway between षड्ज and निषाद । Bharata's नान्दो is only a benediction, the indispensable part of what he calls पूर्वङ्ग—the preliminaries to the staging. We read in Bharata—यद्यप्यङ्गानि भूयांसि पूर्वङ्गस्य नाटके । तथाप्यवश्यं कर्तव्या नान्दो विद्यापशान्तये ॥ देवहिज्वृपादीनामाशोर्दपरायणा । नन्दात्त देवता यस्मात्तस्मान्नान्दो प्रकीर्त्तिता ॥

Which means this—'In a drama though many are the details of the पूर्वङ्ग, the indispensable element to ensure a successful staging, is the नान्दो । Being solely benedictory with reference to gods, brahmans and kings, it secured the favour of the gods and is thence called नान्दो ।

Thus in modern dramas, inspite of the absence of stage-direction the सूत्रधारः is the first to enter the stage, pronounce the benediction and introduce the drama, just as in the works of Bhasa. सूत्रधारकृतारम्भ therefore cesses to be a distinctive characteristic of Bhasa's dramas.

It seems Pandit Ganapati Sastri has been led into this interpretation of the epithet सूत्रधारकृतारम्भः by the adsence of stage-direction before the benedictory verse in modern dramas.

But why should modern writers all the time...

tion here ? Chance will not explain a universal practice. We shall try to obtain an answer from a comparison of the opening of Bhasa's dramas with the teaching of Bharata.

Bhasa commences with the stage-direction नान्दन्तं ततः प्रविशति सूत्रधारः । Then follows the benedictory verse. This verse being नान्दन्तं—after the Nandi—Bhasa's Nandi does not include the benedictory verse. It is performed outside the stage and is identical with what भरत calls पूर्व रङ्ग—the preliminaries to the staging. So नान्दन्तं with भास means पूर्व रङ्गान्तं—after the preliminaries are over. But when the preliminaries are over, the staging of the drama commences stage-direction becomes necessary and Bhasa supplies the direction नान्दन्तं ततः प्रविशति सूत्रधारः । The benedictory verse becomes included in the drama.

Again, as explained above, Bharata's पूर्व रङ्ग has many details, the most important of them being the Nandi i.e., the benedictory verse. This verse being thus included in the पूर्व रङ्ग—the preliminaries to the staging—it is no part of the drama, and, strictly speaking, ought to be gone through *outside* the stage and no stage-direction for it is necessary. Indeed 'stage direction for preliminaries to staging' is a contradiction in terms. Consequently stage direction at this point is omitted in modern dramas, which here all follow Bharata. We must remember that नपथ्ये आकाशे, &c are also stage-directions. *In modern dramas the पूर्व रङ्ग is over with the नान्दी after which the staging of the drama commences and accordingly we have the stage-direction नान्दन्तं सूत्रधारः । The benedictory verse is thus excluded in the drama.*

Thus owing to the different senses in which Bhasa and Bharata take the word नान्दी, the stage-direction naturally precedes the benedictory verse in the former while it succeeds it in the latter. It may be asked 'How is it that modern dramas

(नन्दान्ते ततः प्रविशति सूत्रधारः) सूत्रधारः—

नारायणस्त्रिभुवनैकपरायणो वः पाथादपायगतयुक्तिकरः सुराणाम् ।

लोकव्याविरतनाटकतन्त्रवस्तुप्रस्तावनप्रतिसमापनसूत्रधारः ॥

This is the substance of the benedictory verse here—"May Narayana guard you all. He is the sole resort of the whole creation and opens the way out when the gods are in a fix. It is He who is the सूत्रधार for the प्रस्तावना and प्रतिसमापना of the ceaseless staging of the नाटक of the three words." Here the three words with which we are concerned, viz. नाटक, सूत्रधार प्रस्तावना, all occur in the sense which they still carry with us. They could not have been coined by Bhasa for the occasion, for then benediction would have been unintelligible to the audience and would have lost its point. The three words must have been taken from current vocabulary, consequently the things they denote must have been in existence.

Two possible objections to the above must not be left unnoticed. The verse reads प्रस्तावन and not प्रस्तावना । This is immaterial. The words must have been प्रस्तावना and प्रतिसमापना । The latter does not suit the metre. It is therefore changed into प्रतिसमापन which means the same thing. Next for uniformity प्रस्तावना is written as प्रस्तावन । After all we are concerned with the *thing* and not with the name we chose for it.

Secondly, it may be urged, that the द्रुतौघटीतकण्ठम् which employs these three wores in its benediction, was staged long after the appearance of the first drama by Bhasa. The प्रस्तावना though an invention of the poet himself has become a familiar word with the audience by this time and the poet treats it as long-current, as it already has taken then. The facts, however, are against this supposition. There is no attempt on the part of the poet to familiarise the audience with the word प्रस्तावना ।

He never uses the word प्रस्तावना to designate his Prologue. His name for it is स्थापना throughout.

All this we may take it goes to show that Indian dramas, both before and after Bhasa, were all सूत्रधारकृतारम्भः । This epithet cannot therefore refer to the invention of the प्रस्तावना in Indian dramas as the source of Bhasa's fame. Yet Bana professes in the verse above to have actually told us what the source is. His statement is नाटकैर्यशोलिभे obtained fame by his dramas. This again by itself is almost pointless. We can understand the point when नाटकैः is qualified by a suitable attribute. We have seen above that सूत्रधारकृतारम्भः is not the attribute to bring out the point.

Let us see if बहुभूमिकेः will serve the purpose. भूमिका is a technical term of dramaturgy, meaning a 'disguise.' "अन्यरूपेण-दृश्यस्य प्रवेशः स(मा)तृभूमिका"—Aभूमिका is the introduction of one person in the guise of another. Bhasa's Nataka's are बहुभूमिक— they employ many disguises, This is true of several of Bhasa's dramas. Thus in his प्रतिज्ञानाटक the ministers of King उदयन, the generals, the jester, all go disguised for a time. In the स्वप्ननाटक the prime minister and the queen are in disguise almost till the close of the drama. The अविनायक too employs disguises. The epithet बहुभूमिक is therefore rightly applied to the dramas of Bhasa. But it is by no means a distinctive characteristic of Bhasa's dramas. The सुद्राचर is a well-known Sanskrit drama that largely employs disguises, Indeed most of its characters work in disguise, so much so, that if any Sanskrit drama has to be called बहुभूमिक in preference to others, it is prominently the सुद्राचर and not any of Bhasa's dramas. Hence the introduction of भूमिका in a नाटक is not the attribute we want to give point to the statement नाटकैर्यशोलिभे ।

It remains now to see how सपताकैः will fare, पताका in a नाटक is another technical term denoting a certain kind of dramatic trick. Suppose a general sends his orderly to take a letter to some one, and while the orderly is away he is thinking if a certain strong-hold of the enemy which is under sieze will be taken or not. If just then the orderly returns and says 'taken' meaning of course the *latter*, the general considers this as a happy augury because the word is spoken at the right moment and he takes it applying to the stronghold. This is पताका ।

“यदायं चिन्तितेऽन्यस्मिंस्तल्लिङ्गाऽन्यं प्रयुज्यते ।

आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥”

‘If when thought is occupied with a certain matter, another matter of a like character turns up incidentally, it is called a पताकास्थान’ । Thus in the प्रतिज्ञानाटक king सहासेन of Ujjayini is discussing with his queen the eligibility of certain suitors for the hand of his daughter. He asks—

अस्मत्सम्बद्धो मागधः काशिराजो वाङ्गः सौराष्ट्रो मैथिलः शूरसेनः ।

एते नानार्थैर्लोभयन्तो गुणैर्मो कस्ते वैतेषां पावतां याति राजा ॥

—“We are connected by marriage already with the kings of Magadha, Kasi, Vanga Surastra, Mithila and Surasena. They are again tempting me each has his special qualifications and I am bewildered. Which of these do *you* deem suitable ?” Before the queen could answer the poet has प्रविश्य कान्चुकोयः—वत्सराजः । The Kanchukin enters on a certain alien matter and unceremoniously utters the word वत्सराजः—The king of Vatsa. Here chance supplies an answer to the king’s query. This is a पताका । As a matter of fact, वत्सराजः did marry the king’s daughter.

It is unnecessary to multiply instances ; suffice it to say that पताका abounds in the dramas of Bhasa. Bhasa’s dramas are therefore सपताक. But this again is not a speciality with

Bhasa. It is a favourite trick of poets and is seen in almost all modern dramas also. Thus in Kalidasa's अभिज्ञानशकुन्तलम् king Dushyanta, after the repudiation of Sakuntala wished her a second time and exclaims अकारणपरित्यक्ते, अनुशयततद्दयस्तावदनुकम्पातामयं जनः पुनर्दर्शनेन—

"I have wantonly discarded you and am now being consumed by remorse, I beseech you to favour me with a glimpse of yourself again." Just then the hand maid Chaturika who was but on an errand suddenly enters and holds before the king a painting of Sakuntala saying—इयं चित्रगदा भट्टिनी—here is the queen on canvas. Thus a glimpse of Sakuntala is granted to the king no sooner he prays for it. This is a पताका presaging speedy reunion of the king with his beloved. Hence सपताक refers to no distinctive feature of Bhasa's dramas, and सपताकैः too, in the verse above, lends no point to the statement नाटकैर्देशालम्भे ।

If then सूत्रधारकृतारम्भेः, बहुभुक्तिकैः and सपताकैः give us no information as to the source of Bhasa's fame two questions naturally occur.—

(1) First, what purpose do these epithet serve in Bana's verse ?

(2) Secondly, what else is there in the verse to inform us of the source of Bhasa's fame ?

In answer to the first question we say that the epithets are by no means purposeless. They have a double sense each so as to apply to both नाटकः and देवकुलैः and thus establish resemblance between नाटक and देवकुल । Thus when applied to देवकुल, a temple, सूत्रधार is 'the holder of the tape', i.e. a carpenter a mason. A देवकुल is सूत्रधारकृतारम्भ commenced by a carpenter, or a mason which is a fact. For a नाटक, the सूत्रधार is of course the stagemanager who commences the drama. So both नाटक and देवकुल are सूत्रधारकृतारम्भ commenced by a सूत्रधार । This

is a point of resemblance between the two. Again भूमिका is a 'floor' with reference to देवकुल । A देवकुल is बहुभूमिक many-storied, which also is true. It is true of नाटक too as explained above. Hence नाटक and देवकुल are बहुभूमिक—contain many *Bhumikas*. This gives us a second point of resemblance. Lastly पताका is a 'flag' when taken with देवकुल । A देवकुल is सपताक furnished with a flag which it really is. A नाटक is also सपताक as already explained. This is a third point of resemblance between नाटक and देवकुल. With three characteristics in common we have a tolerably complete resemblance between नाटक and देवकुल । Thus the three epithets सूत्रधारकृतारम्भ, बहुभूमिक and सपताक justify the fourth one in the verse, viz. देवकुलैरिव as by so many temples. This then is the Purpose the epithets serve. Bana's verse may now be freely rendered thus :—

"Bhāsa attained fame by his dramas, which begun by the Sutrādhara, endowed with many *Bhumikas* and furnished with *Patakas*, as they were—were like so many temples

The comparison thus established is not a mere piece of poetic jugglery. It supplies the answer to the second question above. By comparing the dramas of Bhasa to so many temples Bana perhaps means to say that the dramas of Bhasa were entitled to the same amount of veneration as is ordinarily reserved for a देवकुल ; the memory of the writer of these dramas will be cherished with reverence like that of a builder of temples.

Again as temples in these days, were usually, celebrated seats of learning, it is like that by the comparison Bana also implies that later poets received their inspiration from the dramas of Bhasa. If the latter be the view of Bana, Jayadeva shares it with him. We have said at the outset that the latter calls Bhasa कविकुलगुरु—the inspirer of poets. His words are given thus in his प्रसन्नराधव—

यस्याश्चरश्चिकुर्गनकरः कर्णपूरो मयूरी

भासोद्भासः कविकुलगुरुः कालिदासो विलासः ।

हर्षोहर्षो हृदयवर्षातः पञ्चवाणस्तु वाणः

कैषा नैषा भवति कविताकामिनी कौतुकाय ॥

—Poetry is a strange lady that delights every one, चौरकवि is her locks, मयूरकवि her ear-drops, भास the inspirer of poets her smile, कालिदास her grace, आहर्ष her joy and वाण here inmost desire.

I take कविकुलगुरु in the above as qualifying भास not कालिदास though the context admits of either construction. The word गुरु has different senses. When meaning 'best' we may say कालिदास is कविकुलगुरु—the best of poets—(just as दिलीप is called गुरुर्नृपायाम—the best of kings by Kalidasa). If the meaning is 'teacher' it is more appropriately taken with भास as will shortly appear, though later poets have learnt a good deal from कालिदास also. When we say one poet is the teacher of another we mean that the older of the two has influenced the thought or the style or the language of the younger. In glaring cases the younger is an abject imitator, a pirate. Here is an illustration :—

A few chapters of the भीष्मपर्वन् of the महाभारत go by the name of the गीता and from time immemorial exist as a separate book. Owing to the sacred character of the book, some laudatory verses have been added to it as introduction under the name गीतासाहाय्य by some one with considerable poetic powers. Therein we find the following verse :—

भीष्मद्रोणतटा जयद्रथजला गान्धारनीलोत्पला

शन्तिनयाहवती कृपेण वहनी कथं न वेलाकुला ।

अश्वत्थामविकर्ण घोरमकरा दुर्ध्वधनावर्त्तिनो

सोत्तीर्णा खलु पाण्डवै रणनदी कैवर्त्तकः केशवः ॥

“What a pilot Kesava is ! The Pandavas have indeed crossed that dire stream of enemies of which भीम and द्रोण are the banks, जयद्रथ is the water, शकुनि is the rock, शल्य the alligator, कृप the current, कर्ण the surge, अश्वत्थामन् and बिकर्ण are grim sharks, दुर्योधन the whirl-pool.”

The verse bears a striking resemblance to the benedictory verse of Bhasa's ऊरुभंग given above. Viz.—

भीमद्रोणतटां जयद्रथजलां गन्धारराजोपलां
कर्णद्रोणकृपोर्भिनक्रमकरां दुर्योधनस्रोतसम् ।
तीर्थैः श्वनदीं शराससिकतां येन प्रवेनाजुं नः
शवृणां तरणेषु वः स भगवानस्तु प्रवः केशवः ॥

The poet of the गोतामहात्म्य, whoever he was, has here adapted the language, style and the thought of Bhasa's verse. The alterations are trivial and made only to suit altered circumstances and to avoid certain criticisms to which Bhasa's verse is open. It is an instance of abject imitation, and in polite language we may describe this poet a pupil and Bhasa the teacher. We cannot say that the महात्म्य slokas also are due to Vyasa and Bhasa is the imitator, because the author of the महात्म्य distinguishes himself from Vyasa saying :—

नमोऽस्मि ते व्यास विशालवृद्धे फुल्लारविन्दायतपस्रनेत्र ।
येन त्वया भारततैलपूर्णः प्रदालितो ज्ञानमयः प्रदीपः ॥

“O lotus-eyed Vyasa of mighty intellect, I saluto thee : thou hast lighted the lamp of wisdom fed by the oil of the Mahabharat.” There is another reason to suppose that Bhasa is the teacher here. It is a well-known fact that an imitation shows improvements over the original. The gem is rough in the mine and receives polish after it is taken out of it, Bhasa's verse above is rough while the other one bears a polish.

Thus in Bhasa, Jayadratha is supposed to be the जल and दुर्योधन the स्रोतम् of शत्रु नदी । But how is स्रोतम् to be distinguished from जल ? If we say one is 'matter' and the other 'motion' then Duryodhan becomes something immaterial, which is not desirable and constitutes a defect in the verse. Again in the third line of Bhasa's verse शत्रु appears as नदी and केशव as प्रव । In the fourth, however, शत्रु is again introduced but in its own character, while केशव is still considered as प्रव which is another blemish. A plausible justification will perhaps occur to some :—The poet speaks of the तरण (crossing) of शत्रु (enemies), and also of केशव as a प्रव (raft) in helping in the तरण (crossing). But तरण (crossing) and प्रव (raft) are meaningless when applied to शत्रु (enemy) in its own character. Hence, as शत्रु (enemy) has already appeared in the third line in the character of a नदी (river), here also it has to be taken as such. The presence of तरण (crossing) and प्रव (raft) imply a metaphor in शत्रु (enemy) ; and the fourth line is justified. I call this a *plausible* justification, because, in the first place, the नदीत्व of शत्रु is not presented in the third line as an arbitrary assumption, but established after the concomitants of a नदी such as the banks, the current &c, have been secured in elaborate detail in the two lines preceding. In the fourth line the statement is abrupt, without any regard for the details. Secondly, तरण (crossing) and प्रव (raft) may be said to imply the presence of जल only, not necessarily of a नदी, still less of a नदी rendered difficult of crossing by pools and billows, sands and sharks, as is necessary here. The fourth line seems really defective. Moreover तरणेषु here in the plural, though not absolutely incorrect will take a lot of defence, and ought to have been avoided. The poet of the गौतमाहत्या has filed off these flaws. He is the miner and Bhasa the mine. He is the imitator and Bhasa the original. Bhasa is his गुरु ।

But a single instance like the above especially when it concerns a nameless poet, cannot establish the claims of Bhasa to be considered as कविकुलगुरु the teacher of poets—in preference to कालिदास । It shows, however, that the sanctity of Bhasa's देवकुल has been violated, and it is worth while to inquire if any name of repute is included in the list of intruders. However as an author of several dramas he was a teacher of poets, a standard author at one time and acquired a high reputation.

The Metropolitan College, }
Calcutta, 1915. }

SARADARANJAN RAY

SECTION—II

Bhasa—the dramatist.

(HIS WORKS—AGE—COUNTRY, RELIGION, &c.)

Scholars have shown that the thirteen books [which are :—
(1) पञ्चरात्र (2) दूतवाक्य (3) मध्यमन्यायोग (4) दूतघटोत्कच (5) कर्णभार (6) ऊरुभंग—based on Mahabharat ; (7) Balacharit—based on Krishna legend ; (8) प्रतिमानाटक (9) अभिषेक—based on रामायण ; (10) स्वप्नवासवदत्तम् (11) प्रतिज्ञायौगन्धरायण (12) अविमारक (13) चारुदत्त* supposed to be based on historical facts &c.] unearthed by Pandit Ganapati Shastri at Trivandrum have come from the hand of Bhasa the senior of Kalidasa. Owing to similarity of expressions and ideas (e. g.) (i) “किं द्रष्टव्यं ! शशाङ्कोऽयं राहोर्वदनमण्डले” *Balcharit.* I. II. “राहुवक्त्रान्तरगता चन्द्रलेखिव शोभते” *Dutaghatotkacha* VII, “राहुणा चन्द्रमा इव”—*Pratigna-Yaugandharayana* I. 16 ; (ii) “सृगौव सीता परिभूय नोयते” *Pratimanataka* and *Abhisheka*, (iii) “किं वचाति हृदयं परिशङ्कितं मे” *Swapnavasavadatta* VI. and *Abhisheka* IV ; (iv) “भरतानां कुले जातः” in *Swapnavasavadatta* VI and *Yaugandharayana* VI etc.), owing to similar scenes in these [e. g. (a) Vasudeva’s counting on Arjuna’s deeds of valour—his singlehanded victory over the Kurus in Virata-rastra etc. of *Dutavakya* occurs in *Dutaghatotkacha* as well ; (b) Ravana’s lament over Indrajit’s death in *Abhisheka* resembles Dasaratha’s wailings in *Pratimanataka* due to Rama’s separation etc], and Prof. Winternitz’s citing of the epithet एकातपत्रा (in *Dutavakya* *Abimaraka* I-1, *Pratima* VII. 1, *Swapna* VI. 19) ; and expressions like अवभवात्, तवभवान् in *Pratigna-Yaugandharayana*, *Swapna*, *Charudatta* ; and का गतिः, प्रथमः कल्पः, मेदानोमनर्थं विचित्र्य in *Prat.* *Yaug.* *Swapna* V etc and “न शक्नोमि रोषं वारयितुम्” &c in *Prat.* *Abhi* &c, prove common authorship of these dramas. These very natu-

* Some scholars try to attribute यक्षफलम् &c also to Bhasa but we disagree. Some even disagreeing to attribute all these even to Bhasa,

ral expressions (viz कुसुमावचय in Swapna and Sakuntala, प्रतिहार-
रक्षी in Prat I and Raghu VI. 20 etc. रामभिधान in Prat I. 4 and
Rag. XIII 1, प्रतीत्य in Prat and Sak. VI, अन्तःपुरैः in Prat II and
Sak V ; अक्षितपो वर्धते in Prat and Sak) occurring in Kalidasa
also, show the proximity of Bhasa with Kalidasa in point of
age. Over and above these Prof. Devadhar also proves the
*common authorship of these plays from certain dramatic
devices*. [Again common authorship of the above 13 plays
seem certain acc. to Mr Pushalkar, from above similarities
and the idea of attainment of स्वराज्य and wish for its stability,
cp परचक्रं प्रशाम्यत्]. Prof. Devadhar says—the entrance of a
person of high rank is announced with the words “उत्सरह,
उत्सरह, अयम् उत्सरह (compare—Prat. Yaug IV, Urubhangha.
Swapna I, and Pratima III). The Prologues of Bhasa’s
plays are shorter and similar and no mention is made of
the author as is common with later dramas ; then again
mention of high important personages by puns are seen
in Pratima, Pancharatra Swapna, Prat-Yaug ; the Bharata-
vakya in several of these plays are alike ; so also these
belong to one author. Pt. Ganapati Shastri also shows the
special characteristics of these plays in the stagedirection
“नान्दन्ते ततः प्रविशति सुवधारः” ।* Bhasa’s plays have स्थापना for

[* But from Bana’s “सुवधारकृतारम्भेनाटिकैर्बहुभूमिकैः सप्ततारकैः शोभन्ते
भासो देवकुलैर्वि” (Harsacharit I), it is clear that सुवधारकृतारम्भ
etc. are not special characteristics of Bhasa, but the epithets
were chosen to apply to both Bhasa’s dramas and देवकुल ; for
as is seen in साहित्यदर्पण one of Kalidasa’s manuscripts of
Vikramorvasi begins like Bhasa’s dramas. Further in all
dramas modern and old, the सुवधार enters, utters आशिष and
introduce the drama ; but in Bhasa the नान्दो was included in
पूर्व-रङ्ग whereas in modern dramas the नान्दो is recited on stages
(See Sec. I also)].

प्रस्तावना for the preparatory scene. Dr. Max Lindeau in his "Bhasa Studies" has also given these arguments in favour of common authorship and also in favour of Bhasa's priority to later dramatists of the Christian Era. Similarly the complimentary relation existing between Swapna vasavadatta and Pratijna-Yaugandharayana, and between the two Rama—dramas (Pratima and Abhisheka) and the same nature of deviations from Panini (e. g. परस्मैपदी use of आ + पृच्छ प्रति + ज्ञा : uses like काशौराज्ञे, सर्वराज्ञः कुसुमावचय &c in these dramas) *prove their common authorship* as also their high antiquity in a period when Panini-grammar did not bind language hand and foot ; *and their common authorship goes to भास as is clear from the slokas of Bana, Rajshekhara etc.** Now Panit Ganapati Shastri, Max Lindeau

[* Pt.G. Sastri also holds that as Rajshekhara in the sloka "भासनाटकचक्रोऽपि छेकैः चित्ते परीक्षितम् ।.....स्वप्नवासवदत्तस्य दाहकोऽभून्नावकः" ascribes स्वप्नवासवदत्त to Bhasa, so all the other works of this group showing common authorship belong to him also. It must be remembered that from Rajshekhara's Kavyamimansa (quoted by Ettinghausen) we see that two Bhasas—only existed; one Dhavaka Bhasa author of Ratnavali &c, and the other the author of Svapnavasavadattam &c. Rajshekhara however confounded these two in the sloka quoted above; we quote the slokas for elucidation :—"कारणन्तु कवित्वस्य न सम्प्रज्ञ कुलोत्तमा । धावकोपि हि यज्ञासः कवीनामयिमोऽभवत् ॥ आदौ भासेन रचिता नाटिका प्रियदर्शिका । निरीर्षस्य रमञ्जस्य कस्य न प्रियदर्शना ॥ तस्य रत्नावली नूनं रत्नमालिव राजते । दशरूपककामिन्या वल्लस्यत्यन्तशोभना ॥ नागानन्दं समालोक्य यस्य श्रोहर्षविक्रमः । अमन्दानन्दभरितः स्वसम्यक्करात्कविम् ॥ उदात्तरात्रवं नूनमुदात्तगुणगुम्फितम् । यद्वीक्षाभवभूत्यायाः प्रणिन्युर्नाटकानि वै ॥ शोकपर्यावसानास्य नवाङ्गा किरणावली । साकरन्दस्यैव कस्याव प्रददाति न निर्वातिम् ॥ भासनाटकचक्रोऽपि छेकैः चित्ते परीक्षितम् । स्वप्नवासवदत्तस्य दाहकोऽभून्नावकः" ॥ After all (unless further light comes out) *two Bhasas are found in*

etc. place Bhasa in 5th Century B.C ; others place him in A.D. Thus Prof Keith places Bhasa in 3rd Century A. D. on the strength of Kalidasa's date and on the strength of Bhasa's Prakrit showing a later date than Aswaghosh's Prakrits (and

sanskrit, one धावकभाम being author of the group of plays *Nagananda*, *Ratnavali* &c. the other must be the author of the group of plays *Svapnavasavadattam* &c. Again the quotation of Bhasa-slokas by Vamana the Rhetorician in his *Kavya-lanakarasutra* (e. g. यत्तं हि नाम पुरुषस्यामिहाननं राज्ञास्म' &c.) and by Anandavardhana in his *Dhyanyaloka* as suggestive of common authorship of these plays is doubtful. For the slokas of *Kavyalankara*—*sutra* are from Sudraka's *Mrichhakatika* which perhaps is based on Bhasa's *Charudatta*. Mr. P. V. Kane has pointed out that the line 'द्युतं हि नाम पुरुषस्यामिहाननं राज्ञास्म' &c. in Vamana (IV. 3. 23) is not found in *Charudatta* but in *सूक्तकटिक* (cp. Vamana's remarks also—'सूक्तकटिकचित्तेषु प्रवक्ष्ये ष भूयानस्य प्रपञ्चो दृश्यते'); so also *आनन्दवर्धन* does not verbally quote *स्वप्नवासवदत्तम्* though *अभिनवगुप्त* (his commentator) does. I think these prove on the other hand, that at that time (i. e. in some 8th Century A. D.) when Vamana wrote, Bhasa's works were ousted off the field by Kalidasa's and perhaps by Bhavabhuti's dramas, as *महाभाष्य* drove off *Vyadi's* *संग्रहयज्ञ* ; and that after Kalidasa Bhasa's works were being gradually (as centuries rolled on) unheeded to, and these then for some time found popularity with south-Indian people, as once *महाभाष्य* was current in Deccan only (cp. "यः पतञ्जलिशिष्येभ्यो भट्टाचार्यकरणामः काले स दालिषाण्ये ष गन्धर्वात् वा दितः पर्वतादागमं लब्ध्वा भाष्यवादानुसारिभिः स नीतो बहुशः खल्व चन्द्राचार्यादिभिः पुनः"—in *वाङ्मयपदीय*); hence the South-Indian characteristics in Bhasa's works as beginning with 'ततः प्रविशन्ति नान्यन्ते सूतधारः' &c ; for *Sahityadarpana* quotes one of Kalidasa's manuscripts of *विक्रमोर्वशी* whose beginning is also similar to those

Aswaghosha wrote in 1st century A. D. during Kanishka's reign). Prof. Winternitz rightly says that generalisation on Prakrit and language etc. is shaky indeed. He however places Bhasa in 4th Century A.D. on the strength of Kalidasa's date

of Bhasa's plays, and Sahityadarpana calls it as an old use (cp. "अतएव प्राक्तनपुस्तकेषु 'नान्दान्तस्त्वधारः इत्यनन्तरमेव वेदान्तेषु इत्यादि दृश्यते" S. D. VI. 24-25 &c.) I think this is an old custom in south Indian plays specially. So also Bhasa's plays gained a South-Indian characteristics even in old days, for it was an old fashion. Again the flow of verses and characters in Charudatta is dispensed with in सूक्तकटिक, so Charudatta is the earlier work ; some (e. g. Prof. Devadhar. Mr. Barnett &c) try to prove the reverse from other fact of these two dramas ; but we differ as potent reasons place Bhasa in B. C. George Morgenstierne place Bhasa's works as earlier than Sudraka's, while Dr. Sukthankar places Charudatta as later than सूक्तकटिक though the latter scholar admits that Charudatta is more crude than सूक्तकटिक, the former rather incomplete and the latter complete. It must be remembered here that these writers being biassed against the high antiquity of Bhasa did not remember that the great also sometimes takes nap specially in later ages : and that the original is naturally defective and crude. Again the facts revealed by Mr. K. Rama Fisherodi (B. S. O. S. 3. 112f ; 8 641) that "these plays of Bhasa form a part of the repertoire of the Cakyars—the traditional actors of Kerala" support us. "These Cakyars did never act a drama in full, but only its selected scenes ; and for every act they stage, they have their own form of interlogue" &c. so also the Prologues of these plays popular in South-India were changed through necessities of Kerala theatre ; these actors even changed the original ; so perhaps we find Bhasa's incompleteness in Charudatta-

as 6th Century A. D. Some also hold that as Bhasa speaks of Pataliputra, which was not founded at the time of Kalasoka long after Buddha's reign, and as one of Bhasa's slokas in Pratijna-Jaugg. is based on one of Aswaghosha so also Bhasa is later than Aswaghosha. But these are weak hypothesis ; for these may be due to the changes brought on Bhasa's plays by the Cakyars (Kerala-actors) or others. Prof. Sylvan Levi holds that Bhasa conforms to the classical laws of Indian Aristotle (i. e. Bharata), so he was after it. Dr. Barnett has questioned the authenticity of Bhasa and places these works ascribed to Bhasa in 7th Century A. D., for he says that manuscript unearthed in Trivandrum. These Cakyars the actors of Kerala were plagiarists and as such can not produce finished plays like स्वप्रवासवदन or प्रतिमानाटक । And no Rhetorical work after 10th Century named these works as preparation of Kerala actors, so we emphasise that Bhasa's works were only revised by Kerala actors to suit their propose and taste. Mr. Paranjape has also shown that Bhasa's uses and imitations of Ramayana's words &c., (several deiivating from Panini and idiom) as नियताव, उदोपविश्य, असुरपुरवध, तमौघ, युयुष्य in Pratima-nataka, if attributed to the authorship of Kerala actors, teen what excuse can these of 10th Century A. D., bring forward to support unpardonable mistakes. Such blunders are never found in middle-age writers. Thus he remarks—"This peculiar phraseology also therefore, detects and discloses that the Chakkyars (?) can never be the author of these plays except by stealth." (Intro, to Pratima pp. XYXII). As (seen above) once मङ्गलमय was popular only in S. India, so in course of time Bhasa's dramas were famous with Kerala's theatres. Further the epic slokas in Bhasa's works, the many deviations from Panini, the prakrit in his dramas coinciding with that of Kalidasa, their natural grace of style, their religious faith

Mattavilas-Prahasana of Pallava prince Mohendra-vikramavarman of 620 A. D, has close characteristics with Bhasa's plays beginning with "नान्तै ततः प्रविशति सूत्रधारः". Prof. Devadhar further says that the depiction of death etc is not an old custom, but found in the manuscripts of Katyayana-sanganadhika where we have "उभौ युद्धं कुरुतः", "उभौ सुष्टिभिः प्रह्वययुद्धं कुरुतः". Further, he says that as Bhasa's Prakrits in several points coincide with the drama Mattavilasa and Subhadradhananjay so Bhasa follows south Indian practice of middle ages. Thus 7th Century is his probable date. But just reverse is the case when we remember, as noted in the footnote that these are south Indian characteristics brought on Bhasa's works due to Cakyars of Kerala, and any generalisation on these is weak indeed. And as Bhasa was popular in S. India alone so south Indian characteristics got mixed in his works; the S^t Indians following Bhasa as their model wrote in this strain in middle and other ages. Prof Levi also is in our favour, he quotes R^v mehandra and Gunachandra's Natyadarpan where Bhasa is connected with स्वप्नवासवदत्तम् cp "यथा भासकृतं स्वप्नवासवदत्तं वतमराजः—“पादाक्रान्तानि पुण्यानि सांख्यवेदं शिलातलम्”), and this verse not being found in the present edition of स्वप्नवासवदत्तं he holds that the present edition is a South Indian revision of the drama; so perhaps all other works of Bhasa also underwent revisions. Prof Devadhar in his "Plays ascribed to Bhasa—their authenticity and merits" doubts whether Bhasa mentioned by Kalidasa in this Bhasa at all. But we have seen in Sec. I and in our footnote before *that only two Bhasas are mentioned in*

and other strong reasons (e. g. sleep, battle and death in Bhasa's dramas in violation of Bharata's Natyasutras) place all these works to Bhasa and Bhasa (as we will see) flourished in B. C.

Sanskrit works, and one being वाचकनाम author of Ratnavali &c. posterior to Kalidasa, the other author of स्वप्रवासवदत्त &c. is the Bhasa referred to by Kalidasa in his work. Now let us determine this senior Bhasa's date referred to by Kalidasa ; and we have seen that Bhasa's religious faith contribute to the development of Gita's philosophical ideas, so Bhasa was perhaps a bit before Gita (see our Evolution of Gita).

Bhasa's antiquity with reference to his स्वप्रवासवदत्तम्, being source of Gunadya's Brihatkatha of 1st Century A. D. (as advocated by Pandit Shastri) does not commend itself. For महाभाष्य also refers to वासवदत्ता under Sutra 4. 3. 87 (cp. "आधकृत्यकृते यथ्ये इत्यत्र आख्यायिकाभ्यां बहुलं लुग् वक्तव्यः । वासवदत्ता ; सुमनोतरा" &c.) showing that a book named वासवदत्ता (other than Subandhu's surely) was current and popular in his time, but that Vasavadata is now lost to us ; so it is possible that Bhasa's स्वप्रवासवदत्तम् and the वासवदत्ता known to Patanjali had some common origin unknown to us. Another argument in this direction of Pandit Ganapati Sastri is that Chanakya quotes one of Bhasa's sloka from प्रातश्चायोगस्वरायण (cp. 'वदेष्टाप अनुयूयते समासदाक्षिणानां यज्ञानामवसृष्ट्यु "सा ते गतर्याशूराणांमात' । अपोह श्लोको भवतः—'यान् यज्ञसङ्कुक्षपसा च विप्राः स्वर्गायणः पावचैश्च यान् । क्षणेन तानध्यातवान्ति शूराः प्राणान् सुयुद्धेषु परित्यजन्तः ॥ नवशरावं मलिनसुपूर्णं सुमंस्कृतं दर्भकृतीतरीयम् । तत्तस्य मामुन्नरकश्च गच्छेद्यो भर्तृपिण्डस्य कृते न युज्यत्'—इति मालपुराणहताभ्यामुत्तमाहवदयोधान्"—Chanakya's Arthasastra quoted by Ganapati Sastri). Now the प्रातश्चायाटक has the second sloka only "नव शरावम्" etc. But the construction and उपजाति metre of these two slokas, their negative and positive proofs towards those dying in battle, show that these were works of one hand ; so we think that both Bhasa and Chanakya quote these slokas from some third man ; thus Chanakya says "आप इह श्लोको भवतः" in dual. If these were from different authors, then Chanakya would have said 'किञ्च', "आपच" or "अथच" after

Now the ear drops of a lady hang parallel to her body. Vindhya and Himalaya are therefore parallel to the body of Bhasa's earth. But these hills stretch east to west. Hence Bhasa's earth stretched east to west from sea to sea. Also, remembering that the ear-drops are worn one to the right and the other to the left ear of the wearer, it may be presumed with some amount of certainty (provided of course that the poet is not guilty of confusion in the metaphor of the verse), that the earth (*सर्द्धी*) in the verse is Northern India. Again the scenes in Bhasa's dramas almost all lie in northern India. So it is sure that he was a man of Northern India and he flourished in some hoary past when the seat of learning was there with his patron king as well there; and as we see that marriage with a maternal uncle's daughter is sanctioned in Bhasa's *Avimaraka*, so he was perhaps some time after *Mahabharat* (where Arjuna marries *सुमद्रा*, daughter of Vasudeva who was his maternal uncle) and after the time of king Ajatasatru (5th. Century B. C) who marries his maternal uncle's (Prasenajit of Kosala) daughter.

Yet another argument suggests us. *Gita*, incorporated in the *सौम्यपर्वन्* of *महाभारत* was during its popularity considered as a separate sacred book; and to maintain its sacredness some laudatory verses were then added by some one other than Vyasa (for *गीतासाहाय्य* belauds Vyasa there), under the name

of Bhasa with Kanva Narayana (53-41 B. C.) is also baseless. Vaishnava poet's use of Narayana to refer to some other than Lord Vishnu is impossible and intolerable; further "*प्रदिशतु*" in *अविमारक* as quoted above cannot mean "to rule" as Mr. Jayswal says. It here means 'to give', and nowhere it is used in the sense of "to rule". So we reject Mr. Jayswal's argument also.

of गीतामाहात्म्य । Therein we find the following verse :—भोष्-
द्रोणतटा जयद्रथजला गात्वारनालात्पला शल्येन याहवती कपेणवहनी कर्णेन
वलाकुला । अश्वत्यामविकर्णघोरमकरा दुर्योधनावर्तिनी सीत्तीर्णा खलुपाण्डवै रणनदी
कैवर्त्तकः केशवः” ॥—(meaning ‘what a pilot Kesava is ! The
Pandavas have indeed crossed that dire stream of enemies of
which भोष् and द्रोण are the banks, जयद्रथ is the water शकुनि
is the rock, शल्य the alligator, कप the current, कर्ण the shore,
अश्वत्यामन् and विकर्ण are grim sharks, दुर्योधन the whirlpool”).
This verse bears a striking resemblance to the benedictory
verse of Bhasa’s ऊरुमद्ग, which runs thus :—भोष्द्रोणतटा जयद्रथजला
गात्वारनात्पला (or—ऋदा) कर्णद्रोणक्रपोमिनक्रमकरा दुर्योधनस्त्रोतसम् । तार्णः
शवनदा शरामिकता येन प्रवेनाजनः शव्णां तरणेष्ववः स भगवानस्तु प्रवः केशवः ॥—
(meaning “May that Almighty Kesava be your raft in crossing
your adversaries, the very same raft in which Arjuna crossed
his stream of enemies. That was indeed an extraordinary
stream having भोष् and द्रोण for its bank, जयद्रथ for its waters,
शकुनि the king of Gandhara for its stones, कर्ण for its billows,
अश्वत्यामन् for alligators, कप for sharks and दुर्योधन for its floods”).
The sloka of गीतामाहात्म्य is an adaptation of the language,
style, metaphor, thought of Bhasa’s verse—only it has poli-
shed and remedied the original (e. g. Bhasa compares जयद्रथ
with water and दुर्योधन with स्त्रोतम् । And how can स्त्रोतम् be tho-
ught separate from जल ; in Bhasa’s 3rd line of the verse शव
appears as नदी and केशव as प्रव ; in the fourth line however शव
is introduced in its own character while केशव is still regarded
as a प्रव, which is a blemish and so on). So Bhasa is the mine,
and the author of गीतामाहात्म्य the miner. माहात्म्य (majesty) of
a sacred book as is usual was written when the book was
being thought as sacred ; so Gita was at least a century, earlier
than the writer of this (गीतामाहात्म्य) । Again this writer by
imitating Bhasa shows that Bhasa was *the popular and stan-
dard author in this line* before Kalidasa ; for after Kalidasa,

his muse alone was sung by all. Thus Bhasa being already a *standard author*, perhaps preceded Gita by some decades of years. Lastly from after Ramayana, Narayana or Vishnu was the highest God, and Rama and Krishna were His incarnations. But after महाभारत only कृष्ण was being regarded as the highest God, and Bhakticult already in the process of development highly advanced ; in हरिवंश, कृष्ण is said as केशव (he being regarded as lord or producer of क i. e. Brahman and ईश i. e. Siva) ; and during this period the Bhakticult of the Pancharatras also was in evidence as seen in Mahabharata. So Bhasa's Vaishnava views with नारायण (see मध्यमन्वाद्योग, दूतचटीतृकच &c), उपेन्द्र (as in दूतवाक्य &c) and sometimes कृष्ण as the highest god (see बालचरित) and he having the title केशव as well (as above), and the title of पञ्चरात्र in one of his dramas show that in his time वैष्णवभक्ति was much in progress and कृष्ण in the way of being regarded as the highest god. But after Gita or at the time of Gita कृष्ण alone is the highest god of a vaishnava, so indeed Vyasa put the idea of personal god with कृष्ण there. Hence also Bhasa was perhaps a little earlier than गीता : Bhasa has no protest against Buddhism, whereas Gita stoutly protests against this as will be seen there, so also Bhasa preceded Gita and in his time Buddhists did not make any headway against Brahmanism. Bhasa's Vaishnavism also is unlike that of Magha's or others of middle ages ; so also his high antiquity is certain. His epic style, deviations from Panini &c also support this. The main argument however, of Bhasa's high antiquity is based on Kalidasa's date as 2nd Century B. C. (See Introduction of our Sakuntalam).

Bhasa was a believer in the philosophical creed of the
 Bhasa's creed. Sutra (literatures) combined with Bhakti
 of the Vaishnavas as seen in Ramayana,
 Purana, Mahabharata or Pancharatra &c. Though he has not

said anything about creation or relation of जीव and ब्रह्म directly, still we infer this from his Bhakti on नारायण or कृष्ण as the highest god, and from his belief in the Brahmanical systems of power of sacrificial oblation (Bal. Char. V 7), of Sradhcult (Prat. V &c) as in Manu and Puranas. Similarly he refers to Brahmanical rites and customs and the prominent position gained thereby in Pancharatra I, 6 and in Madhyamavyayoga, 9. Time and again he shows familiarity with the sastras (vide Swapna. VI, 16 &c.), with the power of कर्म (Karnabhar I 19). In Balacharit through chamberlain's mouth and in Pratima I. through Sita Bhasa revolts against lies even on jest and so on. He has great resignation on Fate which he takes as Provident's dispensation like a true Bhakta (cp. "कालक्रमेण जगतः परिवर्तमाना चक्रारपङ्क्तिरिव गच्छतिभाग्यपङ्क्तिः"—Swapna I. 4), belief on the power of God (cp "ईश्वरः स्वस्ति कुर्वन्तु"—Bal I). He also believed in the force of कर्म of this life (पुरुषकार) and of previous lives (देव) and knew that the prevalence of one over the other was due to the strength of पुरुषकार or देव (cp. "देवः पुरुषकारेण वक्ष्याम्यहं भवम्"—Balcharit If 14 and "देवगतिगतेन" in Abhisheka). But our poet seems to attach greater power and force on देव (cp. "यद्वैः शुभैः पुरुषता भवतीह नृणां । देवं विधानमनुगच्छति कार्यसिद्धिः" Avi. III). Thus he was also a believer in वर्णाश्रमधर्म with भक्ति on ancestors (Bal. I, 5) on ब्राह्मण (Karna I) or ब्राह्मणवचन (ब्राह्मणवचनं न मया क्रान्तपूर्वम्), on नारायण or कृष्ण as the means of highest good for जीव*, had strong resignation on his lord, struggled hard for uplift of self and men relying on कर्म, and followed the ethics of Dharma Sastras (cp. Bal II. 25 &c). In all these points Bhasa helped Gita's development, he had also helped Gita's development by taking दामोदर as the highest god and all

* (See बालचरित V. 18, 19, I, 6, 7 ; दूतवाक्य I, 43, अभिषेक IV etc).

being his incarnations ; and indeed his दामोदर took births in several yugas for protection of the good and destruction of the evil as in Gita IV Cp. “शङ्खचौरवपुः पुरा कृतयुगे नाम्ना तु नारायणस्त्व-
तायां विपदार्पितभुवनां विष्णुः सुवर्णप्रभः । दूर्वाश्यामनिभः स रावणवधे रामो युगे
हापरे नित्यं योऽञ्जननिभः कलियुगे वः पातु दामोदरः ॥”—*Balacharit I. 1.). Thus as said before though to him नारायण is the highest god, still here his नारायण is a representation of दामोदर or कृष्ण as the highest one—all (including राम in Pratima &c), being thus his incarnations. Those who belittle Bhasa's antiquity say “neither the herd-god Krishna nor Rama is known to us as incarnations of विष्णु in inscriptions dating before the christian era” But the quotation of Ramayana, referred to in our Evolution of Gita pp 71 where राम is said as अवतार of विष्णु—he is कृष्ण &c, vitiates this remark. Again some (like Prof. Winternitz) say that to Bhasa कृष्ण and राम are incarnations

* We analyse the above sloka of balacharit to support our point. The main sentence is—दामोदरः वः नित्यं पातु । Who is दामोदर ?—कलियुगे अञ्जननिभः । Is this all ? “शङ्खचौरवपुः पुरा कृतयुगे”—he was white like conch and milk in Satyayuga. What was his name then ? नाम्ना तु नारायणः । Anything more of him ? सुवर्णप्रभः वेतायाम् । His name then ? विपदार्पितभुवनां विष्णुः । Any other incarnation of him (i. e. of Damodara) ? Yes—हापरे युगे दूर्वाश्यामतनुः ; what his name then ? रावणवधे रामः । [N. B. Bhasa's दामोदर is कृष्ण, for in कलियुग he is himself अञ्जननिभः । Here the epithet दामोदर is chosen to represent Bhasa the Bhakta's highest god, for the incarnations are named in point of change of colour—and दामोदर giving no idea of colour, is colourless].

Bhagavat's (x. 8. 9) sloka (e. g. “आसन् वर्षास्त्रयोऽष्टस्य गङ्गातोऽनुयुगं तनुः । शुक्लोरक्तस्यथापौत इदानीं कृष्णतां गतः) is also in favour of our above Exposition.

of the highest god विष्णु ; his अभिषेक नाटक speaks of राम as पुरुषोत्तम and नारायण ; but as seen above to Bhasa दामोदर* is the highest one — all others being his अवतार । So we may also say that Bhasa was in a period when कृष्ण was just being regarded as an incarnation i. e. just after our Mahabharata." Bhasa's salvation though not mentioned explicitly was surely like a Bhakta's Mukti.

All later authors have enulogised Bhasa as a well-known author or dramatist (as we have seen before), but none not even tradition or the poet give any account of his own self.

However from a study of his works we conclude and summarise that Bhasa seems to be an orthodox ब्राह्मण, a staunch supporter of वर्णाश्रमधर्म, firm believer in the practice and efficacy of यज्ञ, of social rites and customs as seen in the smritis, of political measures as depicted in Manu VII. VIII &c, an ardent worshipper of गौत्राति and of superiors. He was also a true vaishnava and a scholar of the northern countries, as seen before. His ignorance and reticence about south and perfect knowledge of the northern countries also proclaim the poet to be a northerner where he carried on his literary career under the benign patronship of a king. This much only we can gather from his works.

* Gita's and Bhasa's proximity is also borne out from language, style &c—cp प्रहसित in Prat I and in Gita XI, also cp. "तुल्यदुःखेन मोक्षितः" of Bhasa with Gita's "सर्वपापेभ्यो मोक्षयिष्यामि मा युचः" ; परस्मैपदौ use as प्रतिजानीमः etc in both, &c.

III. THE STORY IN BRIEF.

(a) Bhasa's Pratimanataka's story here is as follows :— when Rama's coronation was going to be celebrated, Dasaratha was told something by Manthara (the maid servant of Kaikeyi), Then coronation was withheld, and instead at the instigation of Kaikeyi Dasaratha was compelled to banish Rama to the forest (for a period of 14 years). Lakshmana and Sita being informed of this followed him as their कर्तव्यकर्म । Dasaratha however died due to the bereavement of his favourite son Rama. Now Bharata was informed to comeback here and he having returned to Ayodhya from his maternal uncle's house saw his father's portrait hung up along with his ancestors in the picture-hall (प्रतिमा-गृह) * This led him to believe of his father's death and he now having known the cause of this took Kaikeyi to task. Then along with Sumantra (the charioteer) Bharata went to the forest to meet his elder brother Rama and returned therefrom after getting Rama's permission to coronate his पादुका (sandals) and himself to act as a mere deputy. During Rama's exile in the forest Ravana the Rakshasa King of Lamka, abducted Sita under the guise of a mendicant, and Jatayu who approached to Sita's rescue fell down and yielded to the attack of the Rakshasa (Ravana). Then Jatayu dies and Bharata being informed of this by Sumantra resolves to go to Lamka to help Rama. Rama, however in the meantime defeated and killed Ravana through the help

* From this the drama owes its name as प्रतिमानाटक । This is because importance is attached to this fact.—But this has no very serious connection with the development of the plot here. See under title also.

of the monkey legions, rescued Sita and returns to his **आश्रम** (his original **आश्रम** at his **वनवास**) । Having come to know this Bharata, the mothers and the subjects all go out to meet him. Then after the meeting Rama takes back his kingdom and is duly coronated, and becomes ready to go to Ayodhya by the **पुण्यकर** ।

(b) THE SUBSTANCE OF THE STORY

ACT BY ACT.

In Act I, Sita out of curiosity adorns herself with a **वस्त्र** accidentally got. Then (when arrangements for Rama's coronation were being made) she and Lakshmana were informed of Rama's **प्रवास** (exile in the forest) at his father's words (and under instigation of Kaikeyi). At this Lakshmana was furious against Kaikeyi, Rama appeased him. And he and Sita too followed Rama in his **प्रवास** as their duty.

Act II then speaks of Dasaratha's pitiable 'ast condition at the departure of Rama.

Act III describes Bharata's arrival at Ayodhya (from his **मातुलालय**) and he having seen of his father's portrait hung up at **प्रतिमागृह** along with his ancestors infers father's death. He then knows everything from **देवकुलिक** and meets the mothers (and chides Kaikeyi).

Act IV records the incidents of Bharata's going to Rama along with Sumantra and his return to Ayodhya therefrom after taking Rama's **पादुका** and his permission to coronate these during his absence.

Act V states Sita's abduction by Ravana in the guise of a mendicant (**भिक्षु**) and Jatayu's encounter in obstructing and opposing Ravana.

Act VI Informs us of Jatayu's fight and death and Bharata knowing this calamity from Sumantra resolves to go to Lamka to help Rama.

Act VII then narrates Rama's victory over Ravana and his return to his आश्रम (made during वनवास) with his consort Sita. Now being informed of this news Bharata his mothers and the subjects all go out to meet him. Then Rama takes back his kingdom (राज्य) from Bharata and is duly coronated and lastly पुष्पकरध appears there to take all over to Ayodhya.

IV THE SOURCE OF THE STORY OR THE DRAMA

This Pratimanataka is based on the Ramayana, mainly on the facts of अयोध्या and अरण्यकाण्ड, just as Bhasa's अभिषेक-नाटक is based on the materials of किष्किन्धा, सुन्दरा (सुन्दर) and युद्धकाण्ड. The following however are deviations from the Ramayana—

(1) Seniority of Lakshman is a deviation from Ramayana but based on पद्मपुराण ।

(2) Order of lineage (e. g. दिलीप, रघु, अज दशरथ &c. as seen in प्रतिमागृह) is also based on हरिवंश and पद्मपुराण (पातालखण्ड) : (and both these points are adopted by Kalidasa in his Raghu-vamsam).

(3) Knowing of dasaratha's death from the portrait in the प्रतिमागृह is also perhaps taken from some पुराण । In original Ramayana, Bharata assumed of दशरथव्यापत् from the vacancy of his room and then knew of the whole fact from Kaikeyi and then took her to task,

(a) Bharata's knowledge of सीतापहरण from सुमन्त्र and his resolve to go to help Rama is also a deviation from the

Ramayana. This seems to be our poet's own creation to heighten the pathos of the drama, so also is his invention of काचनरुग to abduct Sita. It is to simplify development of the drama.

(5) Rama's re-assumption of राजा from Bharata and his coronation in the forest hermitage (where he resided during exile is also our poet's own invention to raise Bharata in the estimation of all and to relieve Bharata of his राजाभार and to glorify the hero (Rama) for fulfilling the order of his father, just as creation of दुर्वासः शप in Sakuntala by Kalidasa is to continue the drama and to purify his heroine Sakuntala (See Intro. on Sakuntalam).

Thus mainly Ramayana and secondarily पद्मपुराण with the poet's own additions are the sources of this drama. Similarly the वल्कल—incident, Satrugna's presence at the coronation, Dasaratha's vision of his ancestors in Act II, are our poet's own, for his dramatic purposes.

V. MERITS OF BHASA WITH SPECIAL REF. TO HIS PRATIMA AND SWAPNANATAKA.

The merits of Bhasa that go to make him the teacher of poets and dramatists are his lofty ideas, witty sayings couched in simple but appealing languages, natural descriptions, high social and religious views, characters and ideas in forceful lucid languages (see also sec. I Bhasa's fame). Thus Mm. Ganapati Sastri observes "Bhasa's unrivalled merit lies in the delineation of the real nature of things in their varied conditions by sweet apt lucid words suggestive of lofty ideas." And of his 13 natakas, Swapna and Pratima natakas are the best. The former is full of विप्रलम्भ शृङ्गाररस and the latter is full of Karuna Rasa and Rama the धीरोदात्त hero here is painted

as a Dharmavira also carrying out the mandates of his royal father. Again the life-like reality and high ideals of these dramas are quite unparalleled and the characters as if move before the very eyes of the reader. The Pratima shows all the characters in a more elevated atmosphere than their portrayal in Ramayana. Here in Sita we have an ideal wife. In one word, all his characters are human beings and portrayed in a life-like manner as in our Sarat Chatterjee's novels. The plot is wellknown and suited to serve the purpose of the drama. The style natural flowing and simple. In spite of some few obscure sentences and grammatical anomalies, the sense never suffers. And in spite of violation of the laws or canons of dramaturgy Bhasa's dramas, are full of appealing conversations, simple but natural descriptions as in Svapna I. 16, Pratima III. द्रुमा धावन्तीव &c., and full of lofty ideals and life-like noble characters, and everything go to help the development of the plot. Hence, as also being full of भूमिका and पताकास्थान etc. (see sec I ante), Bhasa's drama have won him great fame and later sanskrit dramatists including Kalidasa were influenced by his writings. These two dramas can rank with the best of Indian dramas. The plans are well conceived and arranged. The plays and the characters are coherently noble. From tense tragedy comes out smooth real comedy. In both the heroines suffer and sacrifice for their husbands. For these reasons and for ennobling ideas and feelings (as already said), these are the best of Bhasa's dramas.

Thus as Swapnanataka became the source of Ratnavati so Pratima and the other too perhaps supplied imageries to some incidents in our Sakuntalam and Uttaracharitam, (See our Uttracharita and heading VII below).

[N. B.—As regards the merits of Pratima-nataka, Mr. Pusalker remarks "making a survey of the Pratima, act by

act one will be wonder-struck by the artistic development of the plot by skilfully representing the familiar incidents in a different light and by the talent of the poet in bringing various dramatic incidents and ironies, and in raising the passions and pathos to high tensions and then giving them a new turn; compare the pathos and dramatic effect in “कमप्यथे चिरं ध्यात्वा वक्तुं प्रसूयिताधरः.....अनुक्तैव वनं गताः” here ।

Mr. Keith calls this as a dull scenery of रामायण । But we disagree ; for it differs from रामायण in very many points to bring about dramatic effect. Dr. winternitz agrees with us].

VI. DEFECIENCY OF THE PRATIMA-NATAKA.

This drama is named Pratima-nataka, for from the sight of प्रतिमाग्रह, Bharata was aware of his father's death and made up his mind to meet Rama in his exile, and thus because this contributes to the development of the plot to some extent. But it is not a turning point to make the name aptly significant. Bharata could have gone out to meet Rama after hearing of his father's death &c. Another deficiency here is that no clue is given when this प्रतिमाग्रह was erected and who hung up Dasaratha's portrait there and when was it done ? We are to assume that प्रतिमाग्रह was erected by Dasaratha when Bharata was in his मातुलग्रह and his portrait was hung up there by his trusted officers. Want of unity in time is a great blemish in this Bhasa's drama. Thus here the period of 14 years is made to cover here a period of a few days only. When the first act is over in Chaitra—See Ram.Ayodya, as Mr. Kale says, Bharata returned to Ayodhya within a few days i.e, in वैशाख शुक्लपक्ष and arrives at the प्रतिमाग्रह at noon when the Devakulika

was taking his day meal. He then in Act IV expresses his intention to go out for Rama without going to अयोध्या in direct violation of Ramayana incidents, indeed he starts in the evening. This is closely followed by Sita's abduction in Act V. though Ramayana hints that this took place in the 13th. year of Rama's exile. Similarly Act VI and VII cover one day each (see VII "अद्यैव यास्यामि पुरीमयोध्याम्"—sl. 14) though acc. to Ramayan these incidents are separated by several months. Again the object (बीज) of the drama is Rama's राज्याभिषेक। Thus chamberlain says "रामस्य अभिषेकसम्भारा आनीयन्ताम्". But it is made to stand in the first act, lies dormant in later acts—in acts II, III, IV. Bharata plays the main part, being quite friendly to Rama the principal hero of the drama. Thus the बीज in III here is नष्टप्राय only revived by Bharata's refusal to himself accept the राज। In IV Rama refuses it and prefers to observe पित्राज्ञा by remaining in the forest for 14 years. Then बीज is thus dormant and is made complete in Act VI only when circumstances were favorable in this direction. Thus the development of the plot is rather defective. Further there are grammatical anomalies and obscure sentences. But in spite of these defects in the construction, the drama succeeds owing to free flow of ideas Rasa (रस) or sentiment (i. e. करुण रस), important terseness of the events, proper delineations in simple free lucid languages, proper succession of matters, and noble portrayal of characters &c.

VII. PROBABLE INDEBTEDNESS OF SAKUNTALAM TO PRATIMA-NATAKA OR THEIR SIMILARITY.

As already said Kalidasa seems to be indebted to Bhasa for several ideas and imageries etc. But Mr. Pusalker has rightly

pointed out that though Kalidasa may take ideas from Bhasa still he presents these in quite a different garb owing to his superior genius. Thus in Sakuntala we have the uses प्रभविवृद्ध, “अपितपो वर्द्धते”, “प्रथमः कल्पः” “आयुः इममेव शेषकालमधिकृत्यगीयतां तावत्” etc, as in Bhasa’s Pratima. Also note Kalidasa’s use of रामाभिधान and प्रतिहाररश्मी as in भास,—the characters of Rama and Dushyanta as lovers, and Sita and Sakuntala as devoted wives. The intention to observe and support सत्य are similar in both. Then the imagery of वल्कल in Pratima I is followed by a similar one in Sakuntala I (also cp. “किमिव हि मधुराणां मण्डनं नाकृतौनाम्” and “सर्वशोभनीयं सुरूपं नाम” &c). The incident of जल-संचन is found in both, Bhasa makes it bearable (see Pratima V. sl. 3) and Kalidasa makes it as unbearable by Sakuntala (see sak I 16 इदं किलाव्याजमनोहरं वपुः यः तपःक्षमं कर्तुमिच्छति &c). In both रथगतis are similarly described (Sak. and Prat III), trees are regarded as children and are addressed during departure and in both fawns and creepers express sorrow at the departure of their rearers. Again in Pratima (VII) Sita says of the want of confidence on Bharata by the deer herd, just as in Sak V. Sakuntala says of this to the bewildered King. Both end in meeting after separation and vicissitudes of the नायक and the नायिका । Lastly the prakrit and natural style in both are of same nature.

[N. B.—With regard to Kalidasa’s indebtedness to Bhasa Mr. Ganapati Sastri further remarks “the incident of the curse of Durvasas and the happy reunion of the lovers at the door of Maricha found in Sakuntala, follow the Avimarakā where the curse of Chandabhargava and the meeting again of the lovers at the door of Narada are described in the same manner”].

VIII. THE LESSON (INCLUDING THE SOCIAL CONDITIONS ETC.) HERE AND IN BHASA'S DRAMAS.

From Bhasa's dramas we learn that political and social interests were at the time given preference to self-interest. Hence in Swapnanataka for Udayana's sake and kingdom Vasavadatta sacrificed her personal interest and happiness. The king too brooked this when he learnt of all this plan from yangandharayana (cp 'प्रच्छाद्य राजमहिषीं नृपनेष्टितार्थं काममिदं कृतं सया' —Sv. VI. sl. 15). In pratima too we find sacrifice of Rama and Bharata ; people at this time preferred सत्यपालन and प्रजारक्षण &c. to self interest, cultured martial and heroic spirit, followed truth, sacrificed self to society and kingdom. Love for husband, brother, son etc was pure, respectful, divine and not passionate only as in later and present ages (compare Bharata's love for Rama and his observance of duty all along ; also mark Rama's पिदसत्यपालन here). Then relation of husband and wife and their love too were pure ; men appreciated पिदक्षुह, सौमित्र, पातिव्रत्य (see Pratima VI V 20) and these won merit for the persons cultivating these ; culture of various shastras (see prat), also resignation on providence, faith on shastras and saintly utterings, and on testimony (see Sv. I. 4 and 11) and on inevitable force of destiny (see Sv. VI. 10) were taught to men ; and so these germinated in men's mind in general to make them religiously disposed. But then they had belief and faith on पुरुषकार and उत्साहशक्ति (see Pratijna I. 18). All actions and worldly affairs were based on religion and virtue as well (see Sv. IV. sl. 9 Av. I 12 &c). The kings regarded protection of kingdom and subjects (as in Pratima) as a duty and did it by all means by resorting on यत्न even, and also by destroying the invading enemies (see Sv. V.

12. Pancha I. 3 and 4 &c.) and they are to find the stability of their own राजा—cp “परचक्रं प्रशस्यतु and “राजा प्रशस्तु नः” &c. Thus the kings were highly respected by all as it should be (see भरतवाक्य of Sv. Pratima &c). In short people had faith on Parents (cp मध्यमवायोग I. 37), on ancestors, on Brahmins on sraddha rites (see Prat. V. ; Avi VI.), on Dharma shastras (see Prat V) ; they sacrificed for cows (पञ्चरात्र, II. 5). They believed that यज्ञ, धर्म, सत्य keep men and society (see Pancha-ratra III. and I 23, Avi. VI. 19 &c). As the poet demanded these from all, so he advised culture of वेद, स्मृति योगशास्त्र &c. (Prat. 8). He also for proper upkeep of family, society and nation demanded monarchical form of government (see Prat. III. 23). In one word society went on smooth being based on धर्म as in Ramayana and Mahabharata period. Hence also we like to place our poet in a very hoary past age of religious and moral cultures and upheavals.

IX. CHARACTERS OF THE PLAY

Dasaratha—This King of Ayodhya, the father of Rama, Bharata and other brothers, is represented as full of merits (cp “स खलु निश्चतधीमान् ते पिता मे पिता च”—Act IV. 21), a heroic fighter equalling the great gods even (cp “गत्वा पूर्वं स्वसेनैरभिसरिसमये खलु समानैर्विमानैर्विख्यातोयौ” Act IV 17 &c) dutiful to the subjects and all, as well as affectionate to his sons, specially to Rama. Thus owing to his promise he sends Rama to वनवास no doubt, but dies out of शोक for this his most favourite son (cp “पुत्रविरहशोकाग्निना दग्धहृदयः”, “नूनं दशरथं नेतुं कालेन प्रेषितोरथः”, and “भवद्भिः सह वसने समयो ममापि” &c), perhaps out of पृथक्चेह, he even hesitated to send Rama to an exile and keep his promise to कैकेयी (cp. “सत्यवचनरक्षणपरं राममरणं गच्छन्तमुपावर्त्तयितुमशक्तः...समुद्रगृह्णन् शयानः”) ; but it is Rama who won't hear anything but deliver his father from a wrong step, by following पित्रसत्य ।

Dasaratha had a proper estimate of his sons etc (cp. हा वत्स राम जगतां नयनाभिरास हा लक्षण सलक्षणसर्वगात्र । हा साध्वि मेधिलि पति-स्थितचित्तवर्त्ते"); He was so unnerved in sending Rama to बनवास that he thinks himself as ill-famed (cp "रामेण परित्यक्तः लक्षणेन च गर्हितः अयशोभाजनं लोकेऽहम्"), and on the other hand hence he villifies Kaikeyi as "वने व्याघ्री च कैकेयी" । As a pious wise King he rightly apprehended Sita's danger in the forest (cp बहु-दीपाखरण्यानि सनाद्यैषा भविष्यति) । His climax of filial affection is seen by an extreme affection in return from Rama and others on him (cp "वायस्तस्मिन्तकण्ठत्वात् अनुक्तैव वनं गताः")

Sumantra—He is the charioteer of King Dasaratha. He takes Rama etc to the forest and reports the sorrowful attitude of Rama and others while they alighted from the car in शङ्खवेरपुर on the Ganges and proceeded towards the forest. He had a love for Rama and his brothers, so Rama's departure shocked him to the quick (cp "गतो रामः त्यक्तोऽहमपि जीवितैः" III). He is broad-minded (see III. 14), a good adviser and well-wisher to Bharata and others, and obedient and devoted on Dasaratha (cp तस्मिन् नृपतौ विपद्ने जीवानि शून्यस्य रथस्य सूतः" III. 16). He is also represented as शान्तश्च and an upholder of monarchical form of government (cp "गोपह्नीना यथा गावो...एवं नृपतिह्नीना विलयं यान्ति वै प्रजाः"—III. 24). He is a shrewd observer of human nature and so rightly estimates the merits of Rama, Bharata and his ancestors (cp "दैत्यैर्द्रुमानमयनस्य नृपस्य पुत्रौ यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः । भ्राता पितुः प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पथाप्रयाति" IV. 2). Thus his description as well of Rama, Sita and Lakshmana is vivid (cp सत्यं शीलं च भक्तिश्च येषु विग्रहवत्स्थिता"—IV. 4). He is noble as well and advises the princes to be so (cp "कुमार अलं गुरुजनापवादमभिधातुम्") । He wishes prosperity to his master's family (cp "यदि जीवाभि तावत् प्रयतिष्ये") and ever avoids to become an ill-reporter (see IV. 15 "अहं पश्चात् प्रवे-च्छामि" &c).

Rama.—Rama is the hero of the drama and is represented as a high valiant prince ever ready to follow truth to the letters (cp “पुत्रः कुरुते यदि पितुर्वचः कस्तव विनम्रः” Act I) and to punish the wicked. He is obedient to his parents and superiors, sacrifices his own interest for brothers, wife etc. He is an unrivalled warrior, the killer of Ravana (cp रावणार्घ्यप्रतिमः). He is lovely in appearance and in merits and dreadful internally to his foes and the wicked (cp “रामाभिधानं मेदिन्यां शशाङ्कमभिषिञ्चता” “जगतां नयनाभिरामः” and “विभीषणात्मा”, &c, also comp “सत्यसन्ध जित-क्रोध विमत्सर जगत्प्रिय । गुरुगुरुषुण्युक्त—” Act II &c). He very aptly gives vent to his feelings and has a keen observation over human nature (cp “शरीरिः प्रहरति हृदये स्वजनस्तथा”). He is a fine observer of nature as well (cp कर्णौ त्वरापहतभूषणभुग्प्रपाशौ). He is ever dutiful as well and avoids निन्दावाद of his superiors (cp ‘न मातुः परिवादं श्रोतुमिच्छामि) and supports कैकेयी for her prayer to send him to an exile for a period of 14 years (cp “गुल्फे विपणितं राज्ञं पुत्रार्थं यदि याच्यते । तस्या लोभो न नास्तीति भावराजापहारिणाम्”—Act I), even at first he can’t believe all this as due to Kaikeyi’s meanness (cp “यस्याः शक्रसमी भर्ता...फलं कस्मिन् स्पृहातस्याः येनाकार्यं करिष्यति”—Act I). He delights in his वनवास because it will save a lot of troubles in various spheres and his brothers will be able to enjoy भोग (cp “वसगमननिवृत्तिः पार्थिवस्य...समं बालभावः स एव...न परिभोगैर्वञ्चिता भ्रातरो मे” I). Rama thus ever sticks to सत्य and कर्म (“करोम्यथैवैर्धर्मं नैवात्र नोपपादितम्”—I. 24 and “गृह्यतां धर्मसारथिः” I. 28 &c); and he is endowed with shastric knowledge (see sl. 29. in Act I). In spite of all his qualities of body and soul he is painted as hesitating to take राजाभार from his father and this lowers him as an obedient and dutiful son (cp ततोऽप्रतिगृह्यमाणेषु अनुनयेषु आसन्नजरादोषैः स्त्रीः प्राणैरस्मि शपितः”—Act I); his thinking as relieved of कर्त्तव्याभार by his exile is not in good taste (cp दिष्टा स एवास्मि रामः महाराज एव महाराजः) । Again he goes to forest by not taking विदाय from his father. This is

also a lapse of duty with him (cp “गतेषु अस्मासु राजा नः शिरःस्थानानि पश्यतु”); but his other noble qualities make up for this defect. Thus he has great regard and affection for his father as is seen in Act II. sl. 17. To him his wife Sita is a loving friend, a सचिव—a सखा (cp “यावदिदानीं मैथिली पश्यामि”)। And he discharges his duties for his wife by killing Ravana. His fraternal affection is unparalleled (see sl. 16 in Act IV) and takes Bharata as equal to his father and himself and never minds for Bharata’s राजप्राप्ति, so he is overjoyed when Bharata meets him in the forest. He is calm in judgment and remains unperturbed even when अभिषेक was suddenly stopped and thus he was able to pacify enraged Lakshmana in a nice way (see Act I. sl. 22 &c). He also takes प्रजापालन as his कुलधर्म and does everything on the line of धर्म (cp “धर्मेण लोकपरिरक्षणम् अभ्यासेतम्” Act VII). In one word his obedience to father, his self-abnegation, his love for wife, brothers and subjects, his readiness to follow कर्म and his noble-mindedness will make him an ideal and popular hero of the play.

Lakshmana—He has great love and devotion for his brother. This natural love for Rama made him indignant towards Kaikeyi when he heard of his अभिषेक being stopped by Dasaratha, at the instigation of Kaikeyi—(cp युवतिरहितं लोकं कर्तुंम्” I, 18). Thus his love for Rama is sincere and deep (cp अपि दृष्टं त्वया निष्कारणावहितवनवासं सौमित्रम्—VI). He steadfastly follows Rama in his वनवास as well like his छाया (cp “गुरोर्मैपादगुशुषाम्”—Act I. 27 छायेवानुगम्यते II)—He felt joy in serving Rama and Sita, and in good deeds, Thus he approves of Sita’s following of Rama in his वनवास (cp “अनुचरति शशाङ्कं राहुदोषेपितारा...भक्तृनाद्या हि नार्यः” I. 25) and appreciates Bharata’s great deeds in the various spheres of his life. Thus he is a recogniser of merits in others. In fact his implicit faith and resignation on Rama alone will make him famous for all times.

Bharata—Next to Rama comes the character of Bharata and in some respects he is more skillfully drawn by the poet. His reverence and love for his father and brother Rama, is unique and unparalleled (cp अयोध्यामटवीभूतां पिता भ्राता च वर्जिताम्" III. 11. दयिता भ्रातरो न सुः"नायोध्या तं विना सायोध्या यत्र राघवः" III. 25. "किं तवार्यो न पुत्रः"). He is enraged and full of shame when he learns that it was his mother who did all this (cp III 12) and for this act of his mother, he disowns her as such and says that a mother should be अमाता if she is unfaithful to her husband (see भाट्टद्वीहादस्तु माताप्यमाता in Act II. sl. 19). But his attitude to गुरुजन is always reverential (cp न मया गुरु-वचनमतिक्रान्तपूर्वम्) and his devotion on deities firm (cp कामं दैवतमित्येव युक्तं नमयितुं शिरः III. 6), He like Rama is a keen observer of facts (cp द्रुमा धावन्तीव रजयाश्चोदभूतं पतति पुरतो नानुपतति" &c III. 2), and hence takes Rama as lovely like the moon (cp रामाभिधानम् जगतं शशाङ्कम्"—IV. I.)—to him his elder brother is a god indeed (cp "तमहं द्रष्टुमिच्छामि दैवतं परमं मम"), and he sympathetically feels for his brother in his bereavement (cp जामृतचन्द्र इव खे प्रभया वियुक्तः VI. 12). For all these various qualities of Bharata and specially for his भाट्टभक्ति, sumantra says "भ्राता पितुः प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पथा प्रयाति" (Act. IV. 2), he out of duty acts as Rama's deputy and rightly protects राजधर्म and वर्णाश्रमधर्म (cp "चतुर्णां वर्णानामभयमिव दातुं वावसितः"—IV. 7. also see V. 1) With all these noble qualities of the heart, being a गुणनिधि (see v. 1) he was majestic in appearance as well (cp "नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदनः"—Act IV 8); moreover our poet makes Bharata as equal to Rama (see above) and to Dasaratha as well (cp "तं चिन्तयामि नृपतिं सुरलोकयातम्" IV. 22). To such a person Sumantra Rama, Lakshmana and Sita had thus profound affection. In short Bharata's self-sacrifice, his devotion and love for Rama and his shame for mather's shameful act have made him an ideal brother of our hero. He

accepts his mother as such only when in Act VI he learns that this step of his mother was due to मुनिशप and so a dispensation of providence. He then begs pardon of his mother (cp अस्व यद् भ्रातृहृद्वात् समुत्पन्नमनुना मया दूषितावभवती तत् सर्वं मर्षयितव्यम् — Act VI).

Sita—Sita, the heroine of the play is the poet's ideal creation ; she is really devotion and character incarnate. She has no fault at all. She is endowed with all the qualities of the body and the mind (cp भट्टिनि सर्वशोभनोयं सुहृत् नाम I & c). To her husband is all-in-all (cp वनमपि मे प्रासादः) । Thus Sumantra and Dasaratha says of her as “शीलं विग्रहवत् स्थिता” and “हा मेधिलिपतिस्थितचित्तवत्” ; and understanding this firmness of hers Lakshmana approves of her वनानुगमन with Rama saying ‘भर्तृनाथा हि नार्थः’ । She is a pure chaste and an all-honest lady who does not brook injustice even on jest (cp “पापकं कृतं गच्छ नित्यातय” & c). Not only this, Sita is a knower of worldly ways here (cp “बहुवृत्तान्तानि राजकुलानि नाम” — Act I) and understands coming events beforehand and as if for this she wore वल्कल accidentally got before Rama's exile is declared (also compare — “उज्जिताभिषेकस्य आर्यपुत्रस्य अनङ्गलमिव मे प्रतिभाति”). This is because she is pure like fire and holy like ganges water. Hence she rightly recognises Rama's implicit obedience for his father (cp “तर्कयामि आर्यपुत्रेण महाराजस्य पादयोः पतितमिति” Act I & c). Being her-self full of truth or merits, she takes others as such (cp “तादृशा जनोलीकं न मन्त्रयेते” I & c). For these qualities she is a मन्त्रिवा मन्त्रिवा of राम । For this reason also she likes राम to be a prince ever, and Dasaratha as king (cp “प्रियं मे । महाराज एव महाराजः, आर्यपुत्र एवाऽर्यपुत्रः”), and in her simple way, she takes the वनवासवृत्तान्त of Rama as only a sorrowful incident and not more. Her behaviour is ever just ; as Bharata has high regard for her, she takes her as a son as if (cp “अयं स्वयं गच्छतु मानहेतोर्मातेव भावं तनये निवेद्य” IV. 13 & c). Being full of all merits, she is represented

as a स्त्रीमय तेजस् (cp “इदं तत् स्त्रीमयं तेजो” IV. 14) ; and Bharata rightly says of her as “अपि दृष्टं दिवाभूतमरुद्धतीचारिवम्” and Rama remarks “जगति गुणसमशं प्राप्य सीतां विशुद्धाम्” VII. 2. she is here all-tender all-beautiful and all-noble and ever sweet-tempered and is a glory of womanhood.

Kaikeyi – She is a Queen apparently full of selfish and cruel motives (ep “वने वाग्नीव कैकेयी” &c). To make her son a King she takes full advantage of boons from her husband and does a deed which makes herself, her son and husband too as ill-famed, not only this which causes death even of her husband. For son she can do anything and everything. But the action being unjust, her son too chides her for this, resolves not to recognise her as his mother. But the poet to relieve the readers of having such a base character gives a great redeeming feature in her character and makes her take this step owing to nature's ordain in मुनि-शप on Dasaratha and not for selfish motives or out of greed. Besides the poet says-it met the approval of Vasistha Vama-deva and others. In this way Bharata is made attracted to his mother and prays for pardon for being rude on her by not knowing her motives. But such defence of Kaikeyi by your poet is indeed weak. Anyway she is not a great lady but better portrayed like other characters than in रामायण :

DRAMATIS PERSONAE

I. Males—

1. King Dasaratha (King of Kosala or Ayodhya).
2. Rama, Lakshmana. Bharata, Satrugna—Dasaratha's sons.
3. Sumantra—Dasaratha's Charioteer.
4. Ravana—Rakshasa King of Lanka (as a mendicant)
5. Charmberlain.
6. The guard of प्रतिमाग्रह called देवकुलिक ।
7. सूत of भरत ; भट (guard or officer), सुधाकार (a white-washer), वापस (an ascetic), ब्रह्मतापसौ (two old ascetics who describe fight of रावण and जटायु), नन्दिलक (an attendant of the ascetic (तापस)) ।

II. Females—

सीता—The heroine of the play—Rama's wife.

कौशल्या—Rama's mother.

सुमित्रा—Lakshmana's mother.

कैकेयी—Bharata's „

अबदातिका—a female friend of सीता ।

चेटी—an attendant of सीता ।

प्रतिहारी—a female door-keeper.

विजया
नन्दिनिका } —female attendants of कैकेयी

तापसौ —a female ascetic

Title of the Book.

प्रतिमानाटकम्

प्रतिमा here refers to the प्रतिमागृह (the Hall where portraits were hung up) by लक्षणा । And नट (अवस्कन्दने चुरादि) + खल् कर्त्तरि = नाटकम् a drama. “देवतानां मनुष्याणां राज्ञां लोके महात्मनाम् । पूर्ववृत्तानुचरितं प्रख्यातोदात्तनायकम् । प्रवेशकविषयकधादिभिः सन्धिभिरन्वितम् नानाभावरसैराख्यं नाटकं सुरयो विदुः” ॥ प्रतिमासहितं नाटकम् The drama which has the प्रतिमागृह वा प्रतिमागृहवर्णनं । शाकपार्थिवादिवत् उत्तरपदलोपिसमासः । नाटकविशेषणत्वात् क्लीबत्वम् । वा प्रतिमासञ्ज्ञकम् नाटकम् इति प्रतिमानाटकम्, शाकपार्थिवादितत् । The drama named or known as प्रतिमा* । Or—प्रतिमा च नाटकञ्च द्वन्द्वः । समाहारैकवत् by “सर्वो हन्द् विभाषैकवद् भवतीति वाच्यम्” and “स नपुंसकम् ।” The नाटक *

* Sanskrit literature (संस्कृतसाहित्य) is divided either as पद्य (poetry) or as गद्य (prose). पद्य again is divided into श्रव्य काव्य (e. g. रघुवंश, भट्टि, कुमारसम्भव, किरातार्जुनीय, शिशुपालवध &c) and दृश्यकाव्य (e. g. varieties of नाटक and प्रहसनस); also compare “वाक्यं रसात्मकं काव्यम्” । Again in a nataka the matter or plot is usually adopted from Ramayana or Mahabharata or some drama or from historical and traditional facts,—one of the रस (sentiment) is prominent, others contribute to its development), and there are heroes and heroines (नायक and नायिका) । नाटकसु begin with a benedictory verse (नान्दी), are divided into acts and end with prayer and is संयोगान्तक in Sanskrit.

* N. B.—To make however the title have a greater bearing to the drama Prof Devadhar observes “the drama may have been named प्रतिमा as Bharata is represented as the very प्रतिमा of दशरथ and very similar to Rama, so as to create illusions on various occasions in the minds of Devakulika, sumantra, Lakshmana, Sita &c.

and the प्रतिमा or प्रतिमागृह । Thus both the drama and the incident whence the drama owed its name, are emphasised. As already said under "defecieney of the Pratima-nataka" the name of the drama after the incident of the प्रतिमागृह (whence Bharata knew of his father's death from his portrait there) is not very appropriate, though defendable no doubt. This has though no serious and important bearing in the development of the drama, still helps the development of the plot in as much as from Pratima-griha Bharata full of grief remonstrates his mother and goes direct to the forest (if possible) to bring back Rama. Mm. Ganapati Shastri remarks —अस्य तु नाटकस्य मातृकायन्यान्तदृष्टपाठानुसारात् प्रतिमानाटकतिसंज्ञा ।

टीकाकृतो मङ्गलाचरणम्

नत्वागुरुञ्चशङ्करम् पितरमपि स्वर्गस्थम् ।
 व्याख्यानं भासनाटके सहासमद्य बन्धामि ॥
 गहने काव्यकान्तारे व्रजतो मे शनैः शनैः ।
 आश्वस्तस्य च विग्नस्य प्रीयन्तां सर्वदेवताः ॥
 यदनुक्तं दुरुक्तं वा मतिमोहसमुद्भवम् ।
 सन्तः सन्ततकारुण्यास्तत्सर्वं मर्षयन्तु मे ॥

महाकवि-श्रीभासप्रणीतम्

प्रतिमानाटकम्

—: ० :—

प्रथमोऽङ्कः

(नान्द्रन्ते ततः प्रविशति सूत्रधारः)

सूत्रधारः—

सीताभवः पातु सुमन्वतुष्टः सुग्रीवरामः सहलक्ष्मणश्च ।

यो रावणार्थ्यप्रतिमश्च देव्या विभीषणात्मा भरतोऽनुसंगम् ॥१॥

(Then enters the stage-manager after the *Nandi* i.e. the preliminary benedictory rites) Stage-manager or manager—
May fine-necked Rama (or Rama the friend of Sugriva)
protect you in every creation—Rama who is the lord (or husband) of Sita, who delights in good (or right) counsels (or who was pleased on account of Sumantra, the charioteer),
who is a tolerater (or—sufferer) and full of good marks (or—
who was accompanied by Lakshmana his brother), who is a
killer of Ravana on account of her ladyship Sita, and an
unrivalled one, who is of a terrible nature (to the foes or
sinners) [or—of whom Bibhishana is a devotee], and who is a
bearer of burden (or—who goes along with Bharata).

रङ्गविघ्नोपशान्ताय । कुशीलवाः प्रकुर्वन्ति पूर्व-रङ्गः स उच्यते” । Hence नान्दन्ते = पूर्व-रङ्गान्ते here. This present sloka thus is outside Bhasa's Nandī—it is a मङ्गलश्लोक, whereas later dramas open with the Nandi on the stage (see our Sakuntalam).

This was perhaps an old south Indian practice, for south Indian dramas later too retain this characteristic (see Introduction, sections I and II), and not a special characteristic of Bhasa-dramas, as Pt. Ganapati Shastri says. Also compare —“In both Bhasa and later poets the drama opens with a benediction, with this difference that while with Bhasa it is the सूत्रधार that utters the benediction, with Kalidasa and others, the speaker is not directly mentioned, the stage-direction is absent. But then immediately after the benedictory verse we have the stage-direction नान्दन्ते सूत्रधारः etc.....Bhasa commences with the stage direction “नान्दन्ते ततः प्रविशति सूत्रधारः” in all the works, then follows the benedictory verse (मङ्गल-श्लोक) । This verse being नान्दन्ते, Bhasa's Nandi does not include the benedictory verse. It is performed outside the stage and is identical with what Bharata calls पूर्व-रङ्गः.....so नान्दन्ते with भास means पूर्व-रङ्गान्ते—after the preliminaries are over.....” (see Introduction Section I under “the fame of Bhasa” pp VI—VIII).

2. सूत्रधारः—सूत्र + धारि + अण् कर्त्तरि । “नाय्यस्य यदनुष्ठानं तत्सूत्र-स्यात् सवीजकम् । रङ्गदेवतापूजाकृत् सूत्रधारः इति स्मृतः” । He is the first actor to enter the stage, thus he may be called the stage-manager. Nom. to प्रविशति ॥ सूत्रधार is नटनेता ॥

✓३. सीताभवः—सीतायाः (तदाख्यजनकनन्दिन्याः) भवः (चिमभूतः), इतत् ।
By transference it means “the cause of Sita’s good”. Qual. सुग्रीवरामः, ; or सीतायाः भवः (भद्रम् or भद्रातिः) यस्मात्, व्यधिवद्—। Oragain—भवतीति भवः (कर्त्तरि अच्) । It means “God” or “samsar”. Thus Kasika says “भवो देवः संसारश्च” । सीतायाः भवः (देवः or स्वामी) । यद्वा—सीतायाः भवः (संसारः) यस्मात्, व्यधिवद्—। Qual. सुग्रीवरामः । The poet in this मङ्गलश्लोक speaks of Rama, who is the husband or God of Sita.

N. B.—Note that it is only a मङ्गलश्लोक uttered by the sutradhara to indicate the नाट्यार्थ and give hint of its matter and name cp “आशीर्नमस्त्रिर्यारूपः श्लोकः काव्यार्थसूचकः” । This sloka is named as पदावलौ, for here the root (वीज) of the drama e. g. stoppage of अभिषेक, वनवास and रावणवध etc, is woven through शेष (see Tika). Again this sloka introduces the names of the principal characters here by मुद्रालङ्कार which is defined as “सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः” (see Tika). Also see below.

✓४. पातु—पा (रक्षणे अदादि) + लोट् तु । आशिषि लोट् । Nom. सुग्रीवरामः । पा to drink is स्वादि and gives पिवति etc. Its obj. is either त्वाम् (said with reference to the patron king of the poet and secondly to others) cp “वलस्य त्वाम् भुजौ पाताम्”—Swapnanataka. “श्रीमान् नारायणस्ते प्रदिशतु” Avi &c ; or वः (referring to the all audience present there) understood.

N. B.—In this मङ्गलश्लोक the invocation of सीतापति राम is made perhaps because in this drama Rama will gain power

over Ravana and protect all and because he as a इष्टदेव of Bhasa will deliver all at all times.

5. सुमन्त्रतुष्टः—सुमन्त्र is good counsel and also the name of Dasaratha's charioteer. सुमन्त्रेण तुष्टः, इतत्—। See also Tika. If however the तृतीया is द्वेती here then we may say सुप्रसुपा, for acc. to majority of opinion हेतु तृतीया does not enter into इतत् ; only Jnanendra says “हेतुतृतीयायपि समास इष्यते” ।

6. सुग्रीवरामः—सु शोभना ग्रीवा यस्य, बहु—। तादृशः रामः, कर्मधा—। Such developed neck indicates power and vigour in a personage ; or—सुग्रीवसहितः (तदाखावानरराजसहितः) रामः, शाकपाथिवादितत् । Nom to पात् । This epithet like others is chosen to keep up the pun (श्लेष) ।

7. सह लक्ष्मणः—सहने इति सहः (पचाद्यच्), tolerator i.e. tolerator of वनवासादिक्रिश् &c. लक्ष्म is चिह्न ; then लक्ष्मण means one having good signs. सहस्य लक्ष्मणस्य खञ्जकुलादिवत् कर्मधा—। or—लक्ष्मणेन (तदाखाभावा) सह विद्यमानः इति सहलक्ष्मणः, तुल्ययोगे बहु—। सलक्ष्मणः is also correct by the rule “वोपसर्जनस्य” । Qual सुग्रीवरामः ।

8. देव्या—Refers to सीतादेवी । द्वेती तृतीया । Owing to Sita's cause Rama was the killer of Ravana. So construe—देव्या (हेतुभूतया) रावणार्थप्रतिमः (अतएव च पापेषु) विभीषणात्मा ।

9. रावणस्य अरिः, इतत्—अविद्यमाना प्रतिमा (तुलना, सास्यम्) यस्य, इति अप्रतिमः unequalled, बहु—by the varttika “नजोऽस्तार्थानां बहुव्रीहिर्वा चोत्तरपदलोपो वक्तव्यः” । रावणारिश्च (असौ) अप्रतिमस्य, कर्मधा—। Qual. or Pred. to यः । He being रावणारि was an unrivalled hero (वीर) in the three worlds. The word further hints that he will be living

so long as the dramatic matter is concerned, for he will have no प्रतिमा (portrait) hung up of himself like his father and forefathers. Thus herein is suggested the name of the drama. See Tika also.

✓ 10. विभीषणात्मा—वि विशेषेण भीषयते इति वि + भी + णिच् + लुट् (नन्त्यादि) = विभीषणः terrible, also the name of Ravana's brother. विभीषणः आत्मा (पापिपत्ते) यस्य, बहु— । वा विभीषणः (तदाख्याः रावणभ्राता) आत्मा (आत्मभूतः, भक्तत्वात्) यस्य, बहु— । Qual. or Pred. to यः । Being Rama's Bhakta, विभीषण was like his own self. See Tika.

✓ 11. भरतः—भरं तनीतीति भर + तन + ड कर्त्तृ रि बाहुलकात् = भरतः the bearer of burden. Qual सुयोवरामः or Pred to यः । or—भरतः is Rama's brother. सः अस्ति यस्य इति भरत + अर्थ आदि अच् (सत्वर्थीय) = भरतः, having भरत as his companion or associate. Ganapati Shastri here takes विभीषणात्माभरत as one word and explains — विभीषणे आत्मामे रतः delighting in विभीषण who was like his own self. But ours is a simple construction and so preferred.

✓ 12. अनुसर्गम्—सर्ग is creation. सर्गं सर्गं प्रति इति अनुसर्गम् in every creation. नीप्सायाम् अवयवीभावः । Adverb qual. पात् ।

13. Remark.—Among the ten अवतार of Sri Vishnu both कृष्ण and his elder brother बलराम (also called राम) are counted as one अवतार of the द्वापरयुग । बलराम contractedly called राम (comp “भार्गवो राघवो गोपस्त्रयो रामाः प्रकीर्त्तिताः ”) is said in Puranas as come down to inaugurate हलप्रवाहन by killing oppressors or sinners or tyrants in the way. Now the sloka may refer to him as well in the following way—सीताभवः सुमन्त्रतुष्टः सहस्रक्ष्मणः च

सुग्रीवरामः अनुसर्गं पातु यो देवा रावणार्थप्रतिमः विभीषणात्मा भरतः । Now सीता is the name of हल वा हलपट्टति, so सीतायाः (हलस्य) भवः (मङ्गलं सम्यगुत्पत्तिः वा) यस्मात् who caused welfare of ploughing,—will well refer to वलराम as well. He was सुमन्तुष्टः (for on several occasions, Krishna's or Uddhava's good counsel prevailed on him), he was a tolerator (सहः), and of good signs (लक्ष्मणः), he was as a stout plougher, strong and fine-necked and a high personage (सुग्रीवरामः); such a divine incarnation may well protect all, Again owing to देवो रिवती (Balarama's wife) i. e. to please her, he drank on and became रावणः (रावयतीति रावण— a terrible one), but at the same time he was आर्यप्रतिमः (the representative of a good one,—cp ' कर्त्तव्यमाचरन् कर्ममकर्त्तव्यमाचरन् तिष्ठति प्रकृताचारं यः स आर्य इति स्मृतः '); he वलराम was also विभीषण to the wrong doer, and भरतः as well being bearer of the heavy task of inaugurating good कृषि or peaceful prosperity and protection to all. Thus the sloka also refers to वलराम (विष्णुअवतार) as well — one of the incarnation of Bhasa's इष्टदेव । But if the reading सीताभवः is changed to सीताधवः (as in पातुव लमाधवः &c), then the sloka will refer to राम only. In this case construe—सुमन्तुष्टः सहलक्ष्मणः सुग्रीवरामः पातु यः सीताधवः देवा च रावणार्थप्रतिमः विभीषणात्मा च अनुसर्गम् भरतः (भवति) ।

(नेपथ्याभिमुखमवलोक्य) आर्य्ये, इतस्तावत् ।

(Looking towards the dressing-room) Ho noble lady, come this way.

(प्रविश्य) नटो—अय्य इमस्मि [आर्य्य, इयमस्मि]

(Entering) Lady actor or manager—My noble Lord, here I am,

সূত্রধার:—অর্থ্য, ইদমেবেদানী শরৎকালমধিকৃত্য গোয়তাং
তাবত্ ।

Manager—Gentle Lady, Do then sing touching this autumn season.

নটো—অয়্য, তহ [অর্থ্য, তথা] । (গায়তি)

Lady manager—Noble Lord, Very well (Sings).

সূত্রধার:—অস্মিন্ হি কালে—

চরতি পুলিনেষু হংসৌ কাশাংশুকবাসিনী সুসংহৃষ্টা । ৪৭৬

Manager - during this season, the femaleswan residing in cloth-like (white) kasa flowers (or—on river-beds white like kasa flowers), roam on sandy river-banks quite delighted.

(নেপথ্যে) অয়্য, অয়্য, [অর্থ্য, অর্থ্য]

(In the dressing room) Ho Lord, Ho noble Lord.

(আকর্ষণ) সূত্রধার:—ভবতু বিজ্ঞাতম্—

মৃদিতা নরেন্দ্রভবনে ত্বরিতা প্রতিহাররচ্চোব ॥ ২ ॥

(নিষ্কান্তী) ॥ স্থাপনা ॥

(Hearing) Manager—well, I understand—like a female warder (or gate-keeper) in royal palace moving quick in full glee.

(They both go out)

(Here ends the Prologue).

Beng.—(বেষণুহের দিকে তাকাইয়া) আর্যো, এদিকে এস ।
(প্রবেশ করিয়া) নটী—আর্যো, এই আমি আসিয়াছি । সূত্রধার—

আর্য্যো, তবে এই শরৎকাল লক্ষ্য করিয়া গান কর । নটী—আর্য্য, তাই হোক । স্বত্রধার—এই সময়ে—শুভ্রকাগবনবিহারিণী (or—কাগশুভ্র-নদীপুণিনবাগিনী) হংসী আনন্দিতা হইয়া নদীতটে বিচরণ করে— । (নেপথ্যে) আর্য্য, আর্য্য । (শুনিয়া) স্বত্রধার—ভাল বুঝিলাম—রাজগৃহে আনন্দিতা ক্ষিপ্ৰগতি দ্বাররক্ষীর শ্রায় । (উভয়ের নিক্ৰামণ) । প্রস্থাবনা ॥

Tika.—এবং মঙ্গলশ্লোকদ্বারেণ আশীর্ব্বচনমুক্তা নটনৈতা স্বধারঃ ‘নেপথ্যস্য’ বেষরচনাস্থানস্য ‘অভিসুখমবলোক্য’ দৃষ্টা নটীমাকারয়িতু কথয়তি—‘আর্য্য’ হি সত্‌পত্রি ‘ইতঃ’ অন্নিয় স্থানে সত্‌সমীপে-রংগমঞ্চে ‘তাবত্’ [অবধারণে অব্যয়নৈতত্] আগম্যতাং ত্বয়া ইতি শেধঃ । ‘প্রবিষ্ট্য’ নেপথ্যাৎ রংগমচ্চমাগম্য ‘নটী’ স্বধারাখ্যাস্য নটস্য পত্নী ‘আহ’ কথয়তি—‘আর্য্য’ মান্য স্বামিন্ ‘ইয়ম্’ অহম্ আগতা ‘অস্মি’ । ততঃ স্বধারঃ আহ—‘আর্য্য’ ‘ইমমেব’ প্রারম্ভ ‘শরত্‌কালমধিকৃত্য’ বিষয়ীকৃত্য ইদানীমধুনা ‘গৌযতাং তাবত্’ । নটী চ ‘তথা’ অস্তু ইতি উক্তা ‘গায়তি’ গানং যোজয়তি । ততঃ স্বধারঃ শরত্‌কালবর্ণনাম্ আহ—‘অস্মিন্ হি কালি’ শরত্‌কালি এব—“কাশাশুকবাসিনী হংসী সুসংহৃষ্টা (সতী) পুলিনেষু চরতি” কাশাশুকবত্-শুম্ভসংকতবাসিনী, যদা—কাশবনবিহারিণী (কাশপুষ্পশুমা চ) হংসী কালবশাত্ ‘সুসংহৃষ্টা’ আনন্দিতা সতী ‘পুলিনেষু’ শুম্ভেষু নদীসংকতেষু বিচরতি । এতাবতি শ্লোকপূর্বাঙ্কে উক্তে সতি স্বধারদত্তপূর্ব্বসঙ্কেতানুসারেণ কথ্যবস্তংগভূতদশরথপ্রতিদ্বারী ভূমিকাং প্রতিগৃহ্য রংগমাগতপ্রায়স্য নেপথ্যগতস্য নটস্য “আর্য্য, আর্য্য” [সম্ভ্রমে হিরক্তিঃ] ইতি বচন-‘মাক্ষণ্য’ শ্রুত্বা, স্বধারঃ ‘ভবতু বিজ্ঞাতম্’ ইত্যাदिনা নিজবক্তব্যং শেধয়িত্বা পূর্ব্বোক্তপাশ্রমপ্রবেশং সূচয়ন্ ‘স্থাপনাং’ প্রস্তাবনাং চ সূচয়িত্বা স্বপত্ন্যা সহ উভৌ ‘নিষ্ক্ৰান্তৌ’ রংগমচ্ছাত্ বহির্গতৌ [“নিষ্ক্ৰান্তস্য নিষ্ক্ৰান্তা চ ইতি ‘নিষ্ক্ৰান্তৌ’ (‘পুমান্ স্ত্রিয়া’ ইত্যেকশেধঃ) । যদা—নিষ্ক্ৰান্তৌ অভিনেতারৌ জনৌ ইতি বাক্যশেধঃ । অয়মেব পক্ষৌ জ্যায়ান্ । অন্যথা অজ্ঞান্ “নিষ্ক্ৰান্তাঃ সর্ব্বে” ইতি ন সংগচ্ছতে । ‘নিষ্ক্ৰান্তাঃ সর্ব্বে’ অভিনেতারৌ জনা ইতি বাক্যশেধে সর্ব্বমনবদ্যম্] । ‘ভবতু বিজ্ঞাত’—মুদিতা ইত্যদ্রাস্ব্যঃ । প্রতিদ্বারীরূপং স্ত্রীপাশ্রমং হংসীং প্রতি উপমানং দর্শয়ন্ শ্লোকং পুরয়তি—

“नरेन्द्रभवने सुदृिता (हृष्टा) च त्वरिता (कार्यवशात् ससम्भ्रमा) प्रतिहाररक्षी इव” प्रतिहारं हारं रक्षति यासा इति [कर्म्मोपपदे कर्त्तरिवाचो अण् । स्त्रियामोप्] । राजभवने हृष्टाल्परयुक्ता शुभवसनधारिणी प्रतिहाररक्षी यथा विचरति, तथा शरत्काले सुदृिता ससम्भ्रमा काशशुभा हंसी अपि नदीपुलिनेषु विहरति ॥ एवं प्रतीहारीप्रवेशे सूचिते नटीसूत्रधारयोर्निष्क्रमणं वक्तुं सूचितम् । अत आह — “निष्क्रान्तौ । स्थापना” प्रस्तावना आसुखम् इत्यर्थः [तथा च भरतः—“प्रसाद्य रंगं विधिवत् प्रस्तावनां ततः कुर्यात् काव्यप्रख्यापनाश्रयाम्”] ॥ आर्या कन्दः [तल्लक्षणञ्च “आ परितोषाद्दिदुषाम्” इत्यत्र शाकुन्तले द्रष्टव्यम्] ॥

Notes.

1. नेपथ्याभि &c—नेपथ्य means “Dressing” also “Dressing Room”. “नेपथ्यं तं प्रसाधने रंगभूमौ वेषभेदे” इति हैमः । Here it is dressing room. नेपथ्य+ अभिसुखम्, इतत् । तत् । obj. of अवलोक्य (अव + लोकि + ल्यप्) ।

2. आर्यो—सम्बोधन of the base आर्या । The सूत्रधार here addresses his wife i. e. the person who appears in the character of his wife. “पत्नी आर्येति सम्भाषा” । And आर्य or आर्यपुत्र is the form of address by नटी to सूत्रधार । For the definition of an आर्य compare “कर्त्तव्यामोचरन् काममकर्त्तव्यमनाचरन् । तिष्ठति प्रकृताचारि यः स आर्य इति स्मृतः” ॥ “अर्थयति गम्यते सेवात्वेन आश्रयते इति ऋ + ण्यत् कर्मणि = आर्य one of noble character.

3. शरत्कालम्—शरदः कालः, the time autumn. तम् । obj. of अधिष्ठत्य । It was perhaps शरत् at the time of acting, also perhaps when the play was written ; for Ramayana says that Rama’s coronation was to take place some time in the month of chaitra. Also comp “श्रीशसमयमधिष्ठत्य गीयतां तावत्” in Sak. गै + लोट ताम् भावे = गीयताम् । Its अनुक्तकर्त्ता is त्वया । तथा—This may be

taken either as an approval of the sentiment expressed by the सूत्रधार, or an assent to sing. In latter capacity compare "तथा । रथं स्थापयति"—in Sakuntala.

4. पुलिनेषु—This means नदी पुलिन i. e. sandy bed of rivers, अधि' ७मी ।

5. चरति—चर + लटति । Nom. हंसी ।

6. काशांशुक &c—This epithet applies both to हंसी and प्रतिहाररक्षी । हंसीपक्षे—काशः is a kind of grass ; and काशम् is its flowers. काशानां (तदाखाशुभ्रपुष्पविशेषाणाम्) अंशुकानि, इतत्— । By लक्षणा it means काशशुभ्रांशुकवत् नदीपुलिन । तव वसति या ता इति काशांशुक + वस + शिनि कर्त्तरि साधुकारिणि + ङीप् स्त्रियाम् = कासांशुकवासिनी । or काशांशुक means अंशुकवत् घनकाश by लक्षणा (thus काशानि अंशुकानि इव, उपमिततत्) । Then as above. And हंस at autumn revel in such places and are also white ; compare Bhatti. II "कुन्दाव-दाताः कलहंसमालाः प्रतीयिरे शीवमुखैर्निनादैः"—sl. 18. Prefer this explanation, compare "विकसितनवकाशश्चेतवासो वसाना" in Ritusamhara. Pt. Shastri here very cleverly explains as काशांशुः च कवासिनी अ (जलवासिनी ; क meaning water) इति काशांशु-कवासिनी । प्रतिहाररक्षी—काशानि इव अंशुकानि । तानि वस्त्रे or वसतिग्रा &c as above. The gate-keepers usually wore white dresses. As हंसी is सुसंहृष्टा in शरत्काल, so प्रतिहारी was सुदिता at the coronation of राम which is to be celebrated now. As शरत्कालऋष्टा हंसी is joyous and walks about in quick steps out of glee, so was प्रतिहारी full of joy and so full of haste out of hilarity to enjoy and do the functions of the coming coronation in Dasaratha's house or in palace (नरेन्द्रभवने) ॥ प्रतिहाररक्षी—प्रतिज्ञियते इति प्रति + क्त् + वञ्

कर्मणि = प्रतिहारः = द्वारदेश door ; प्रतीहार रक्षति इति प्रतिहृत् + रक्ष + अण् कर्त्तरि + डीप् स्त्रियाम् = प्रतिहाररक्षी female door keeper of the female apartments, compare " पुंवत्प्रगल्भा प्रतिहाररक्षी सुनन्दा" in Rag. VI, This is उपमान or हंसौ । Sometimes प्रतीहारी in fem. is also used (as in Swapnanataka) irregularly. प्रतिहारी or प्रतीहारी is the masc. form of the base प्रतिहारिन् ; and प्रतिहारी or प्रतीहारी may also be the fem. form thus—प्रतीहार (द्वारदेश) + अच् मत्वर्थे + डीष् (गौरादि) । Here Bhasa uses प्रतिहार but in स्वप्ननाटक he uses प्रतीहारो (fem.) and again in the next para our poet uses प्रतिहारी in the fem. but with ऋस्त्र in प्रति ।

8. निष्क्रान्ती - Qual. अभिनेतारौ । See वाखा ।

9, स्थापना—स्था + णिच् + युच् भावे = स्थापना । That which introduces the matter-on-hand i. e. Introduction or Prologue (of कथावस्तु i. e. रामाभिषेक and his वनवास &c here). Bhasa uses स्थापना for प्रस्तावना—this is peculiar with him (see our Introduction Section I. and 11). Some stress it as indicating Bhasa's high antiquity ; others say it as a South Indian characteristics. स्थापना here is thus = प्रस्तावना (as in later dramas of Kalidasa, Bhavabhuti &c). प्रस्तावना = प्र + स्तु + णिच् + युच् भावे स्त्रियाम् = प्रस्तावना Prologue. Introduction to an acting. प्रस्तुतस्य कथावस्तनः आक्षेपः इत्यर्थः प्रस्तावना = कथामुखम् or आमुखम् । अत्र "प्रतिहार-रक्षीव" इत्यनेन प्रस्तुतम् प्रतीहारीप्रवेशरूपम् आक्षिप्यते । For further details and def. of it, see our Edition of Sakuntala under प्रस्तावना at the beginning of Act I. e. g.—"नटी विदूषकौ वापि द्रवधारणे सहिता संलापं यत्र कुर्वते । चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तावोपनिर्मितैः । आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा" । This is how Bhasa suddenly

introduces his actors—see his other works. This प्रस्तावना or स्थापना owing to this sudden introduction of actors is technically called प्रयोगातिशय also, which is defined as—“यदि प्रयोगे एकस्मिन् प्रयोगीनाः प्रयुजाते । तेन पादप्रवेशश्चेत् प्रयोगातिशयस्तदा” । There are four other varieties of प्रस्तावना—e. s. उद्घातक, कथोद्घात, प्रवर्तक and अवलगित (as in our Sakuntala).

10. भवतु (विज्ञातम्) — It is an अवयव here meaning ‘well’, used to drop one item of thought and introduce another. वि + ज्ञा + क्त कर्मणि = विज्ञातम् Is known by me. Comp ‘सूत्रधारः—भवतु, विज्ञातम् भवत्यैर्मगधराजस्य’ &c in Swapnanataka.

11. Remark,—By “(नेपथ्ये) आर्य आर्य । (आकण्ठं)” &c the सूत्रधार is going to introduce the actor who is to begin the कथावस्तु of this drama. He feigns to hear the sound “आर्य आर्य” in the dressing room and then by “भवतु विज्ञातम्—...प्रतिहार-रक्षीव” he will introduce the प्रतिहारी of Dasaratha’s harem with whom the first act (for substance of which see Introduction) opens. As already said this is technically called प्रयोगातिशय प्रस्तावना and is the usual procedure at the beginning of several of Bhasa’s works. In Bhasa neither do we find the name of the author or the drama going to be staged, from the सूत्रधार, whereas these are present in Sakuntalam, Uttaracharitam, Mudrarakshasam, Ratnavali etc.

N. B.—The opening here is somewhat similar to that of Bhasa’s Pratijna-yaug.—cp “सूत्र—गीयतां तावत्...पुरुषं प्रवेशयत्येष यथा योग्यरायणः” &c.

(प्रविश्य) प्रतिहारो—अयं को इह काञ्चुकीयाणं सन्निहितो
[आर्य, क इह काञ्चुकीयानां सन्निहितः] ।

(Entering) Portress (or—a female door-keeper)—Noble one, which of the chamberlains is here ?

(प्रविश्य) काञ्चुकीयः—भवति, अयमस्मि । किं क्रियताम् ।

(Entering) chamberlain—noble lady, here am I. What's to be done ?

प्रतिहारो—अयं, महाराजो देवासुरसंगामेसु अप्पडिहद-
महारहो दसरहो आणवेदि—मिग्घं भट्टिदारअस्य रामस्य
रज्जप्पहावसञ्जोअकारआ अहिसअसम्भारा आणीअन्तुति ।
[आर्य, महाराजो देवासुरसंगामेवप्रतिहतमहारथो दशरथ
आज्ञापयति—शोभं भर्तृदारकस्य रामस्य राज्यप्रभावसंयोग-
कारका अभिषेकसंभारा आनीयन्तामिति] ।

Portress—Noble one, his Lordship Dasaratha whose chariot is of unhampered course in the fights between the gods and the demons orders this—let the materials of the coronation of Prince Rama, that is to confer on him the sovereign power, be brought in quick.

काञ्चुकीयः—भवति, यदाज्ञप्तं महाराजेन तत्सर्वं सङ्कल्पितम् । पश्य—

कृतं सव्यजनं सनन्दिपटहं भद्रासनं कल्पितं

न्यस्ता हेममयाः सदभकुसुमास्तीर्याम्बुपूर्णा घटाः ।

युक्तः पुष्परथश्च मन्त्रिसहिताः पौराः समभ्यागताः

सर्वस्यास्य हि मङ्गलं स भगवान् वेद्यां वशिष्ठः स्थितः ॥३॥

Chamberlain—Ho lady, all that is ordered for by his Lordship (Dasaratha), has been kept ready. Behold—the royal umberella along with the chowries, the royal throne together with the mirth—announcing drum are kept ready ; and golden pitchers filled with waters of the sacred places are placed there along with Kusa grass and flowers. The pleasure—car is also ready there and the citizens together with the ministers are come, and the revered sage Vasistha, the repository of auspiciousness of all these functions has already taken his seat on the altar i. e. the Dais erected for coronation—purpose.

Beng.—(প্রবেশ করিয়া) প্রতিহারী—আর্য্য, কঙ্কুদিদের মধ্যে, কে এখানে আছেন ? (প্রবেশ করিয়া) কঙ্কুকীয় (or—কঙ্কুকী)—মাগ্নে, এই আমি । কি করিতে হইবে ? প্রতিহারী—আর্য্য, দেবাসুরযুদ্ধে অপ্রতিহতরথ মহারাজ দশরথ হকুম দিয়াছেন—রাজকুমার রামের অভিষেকদ্রব্য যদ্বারা তার সার্বভৌমত্ব লাভ হইবে, তাহা শীঘ্র আনীত হোক্ । কঙ্কুকীয়—মাগ্নে, মহারাজ যাহা হকুম করিয়াছেন তাহা সবই প্রস্তুত করা হইয়াছে । এই দেখুন—ব্যজনসহিত রাজহুত্র এবং আনন্দকালযোগ্য ঢকাসহিত রাজাসনও রাখা হইয়াছে । তীর্থ-জলযুক্ত, দর্ভ ও কুম্মসহিত সুরবর্গকুম্ভ সেখানে স্থাপিত হইয়াছে । ক্রোড়ারথও সেখানে আছে, পৌরবর্গসহিত মন্ত্ৰীগণও (যথাসময়ে) আসিয়াছেন ; এবং সর্বক্রিয়ার মঙ্গলের নিদান স্বয়ং ঋষি বশিষ্ঠ ও ইতি-মধ্যে বেদিতে আসন গ্রহণ করিয়াছেন ।

Tika.—দ্রবিশ্বে প্রতিহারী আহু—‘কাস্ত্র, কীযানা’ কস্তু, কিনা মথ্যে ‘ক: ইহ সন্নিহিত:’ সমীপবর্তী বসতি ইতি যথ: । তত: কাস্ত্র, কীয: আগত্য আহু [অন্ত:পুর বসাব্যাদী নিযুক্তী বস্তী ব্রাহ্মণ: কস্তু, কীতি কথ্যতে]—‘ভবতি মান্যে অথমজি’ । কথয়

किं मया क्रियताम्' कर्तव्यम् । प्रतिहारी कथयति—'देवासुरसंगमेषु' देवासुर-युद्धेषु 'अप्रतिहतः' अव्याहतः 'महाराजो' यस्य तादृशः 'महाराजो दशरथः' 'आज्ञापयति' । किमाज्ञापयति तदाह—'शौत्रं' सत्वरमेव 'भर्तृदारकस्य रामस्य अभिषेकसम्भाराः' अभिषेकद्रव्याणि 'आनीयन्ताम्' युष्माभिः । किम्भूता अभिषेकसम्भाराः ? तदाह—'राज्यप्रभावसंयोगकारकाः' इति । 'राज्यस्य प्रभावः' राज्यप्राप्तिजन्यं प्रभुत्वं तस्य यः 'संयोगः' संवन्धः तस्य 'कारकाः' विधायकाः निर्वर्त्तकाश्च, अभिषेकसम्भाराः आनीयन्तामिति ॥ काश्च कीयः आह—'भवति' मान्ये 'महाराजिन' दशरथेन 'यदाज्ञम्' यद् यद्वस्तु आज्ञापितं 'तत्सर्वं' सङ्कल्पितम् प्रस्तुत्य रक्षितम् । 'पश्य' अवलोक्य । सर्वं प्रस्तुतमिति अवलोक्य ॥

अन्वयः—सचाजनं क्व, सनन्दिपटहं भद्रासनं (च) कल्पितम् । तीर्थांश्च पूर्णाः सदर्मकुसुमाः हेममयाः घटाः न्यस्ताः । पुष्परथश्च युक्तः, सन्निमहिताः पौराः समभ्यागताः । अस्य सर्वस्य हि मंगलं (मंगलहेतुः) स भगवान् वशिष्ठः (च) वेद्यां स्थितः । व्याख्या—'मत्यजनं' सचामरं 'क्व' राजक्व 'सनन्दिपटहं' नन्दनं नन्दः—आनन्दः (भावे घञ्) । स अस्मिन्स्य स 'नन्दी' आनन्दोत्सवकालः ततः आनन्दकालयोग्यस्य यः 'पटहः' ढक्का तेन सह वर्त्तने यत् इति सनन्दिपटहं तादृशं 'भद्रासनं' मणिमयं राजासनम् 'कल्पितम्' प्रस्तुतम् रक्षितञ्च । 'तीर्थांश्च पूर्णाः' तीर्थजलसमन्विताः 'सदर्मकुसुमाः' दर्भैः कुसुमैश्च सहिताः 'हेममयाः घटाः न्यस्ताः' अभिषेकार्थं रक्षिताः । तव 'पुष्परथश्च' क्रीडारथश्च 'युक्तः' स्थापितः, सन्निहित इत्यर्थः । अभिषेकदर्शनाय च 'सन्निमहिताः पौराः जनाः [भवार्थे अण्] समभ्यागताः, न केवलमागता अपितु यथामसयम् सम्यक् उपस्थिताः । पुनश्च 'सर्वस्य अस्य' अभिषेकसम्भारस्य अभिषेककर्मणश्च 'मंगलं' मंगलहेतुः 'सभगवान्' षड्भ्यर्थशाली पूज्यः ["ऐश्वर्यस्य समस्य वीर्यस्य यशसः श्रियः । ज्ञानवैराग्ययोश्चैव पर्णाभग इतो ज्ञना] 'वशिष्ठः कुलगुरुः तदाग्राह्यः' 'वेद्यां स्थितः' क्रियाकरणाय अभिषेकार्थं निर्मितायां वेद्याम् उपविष्टः एव । अतोऽहम् ब्रवीमि अभिषेकक्रियायाः किमपि न अवशिष्टम् किन्तु सर्वमेव सङ्कल्पितमेव ॥ शार्दूल विक्रीडितं वृत्तम् । तल्लक्षणं यथा—'सूर्याश्चैर्धिमः सज्जो सततगाः शार्दूलविक्रीडितम्' ॥ ३ ॥

Notes.

1. काञ्चुकीयानाम्—Bhasa here and in Swapnanataka etc uses the word काञ्चुकीय for the usual word कञ्चुकिन् । The Brahman who is engaged in guarding अन्तःपुर is called the कञ्चुकी । He used to wear loose white dress. See Ratnavali. कञ्चुकः वस्त्रमस्य अस्ति अतिशयेन इति कञ्चक + इनि अतिशयार्थे = कञ्चुकिन् a chamberlain. कञ्चकी एव इति कञ्चकिन् + कृण् (तद्धित) = काञ्चुकीयः । Here कृण् comes by the varttika “वेणुकादिभ्यस्कृण् वक्तव्यः” । For the definition of कञ्चुकी or काञ्चुकीय, compare “अन्तःपरचरी ब्रह्म विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते” । In other words he is a guard in the harem and is well trained, cp “ये नित्यं सत्त्व-सम्पन्नाः कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः काञ्चुकीयास्तु ते स्मृताः” । The word takes शेषे इष्टी here, being related to मध्ये understood. Thus काञ्चुकीयानां मध्ये कः सन्निहितः (सम् + नि + धा + क्त) वर्तते &c. For प्रतिहारौ (fem.) see previous para.

2. क्रियताम्—क्त + लोटताम् कर्मणि । Is to be done. Its अनुक्तकर्ता is मया understood.

3. महाराजः—महान् राजा इति महाराजः कर्मधा — with समासान्त टच् (अ) added in a तत्पुरुष ending in राजन् etc by the rule “राजाहः सन्निभ्यष्टच्” ।

4. देवासुरसंशामिषु—सुराश्च असुराश्च सुरासुराः वा सुरासुरम् । इन्द्रः । सुर and असुर are antagonists. If the antagonism is emphasised and somehow deemed eternal we get सुरासुरम् by the rule “येषाञ्च विरोधः शाश्वतिकः” (Pan. 2. 4. 9), otherwise these being प्राणिजाति, we have सुरासुराः as in “पूजितः यः सुरासुरैः” । सुरासुराणां संशामः (युद्धम्), इतत् । तेषु । अधि ७मी ।

5. अप्रतिहतमहारथः—महान् रथः great chariot = महारथः, with आत् added in कर्मधा—by the rule “आन्महतः समानाधिकरणजातीययोः” । प्रति + ह्न + क्त = प्रतिहतः obstructed. न तथा । अप्रतिहतः महारथः यस्य, बहु । Qual. दशरथः । The name दशरथः itself implies अप्रतिहतः रथगतिः or आनाकरथरत्ना । Hence this epithet is an expl. of the power implied by the word दशरथ । He saved the gods from the hands of Sambarasura (सम्बरासुर), so he was देवासुर-संयामेषु अप्रतिहतमहारथः । cp “दशरश्मिशतोपमद्रुतिं यशसा दिक्षु दशस्वपि श्रुतम् । दशपूर्वैरथं यं आख्या दशकण्ठारिगुरुं विदुर्बुधाः” and “दशरथः प्रशशास महारथा यमवतामवतां च धुरि स्थितः” in Raghu.

6. भर्तृदारकस्य—भर्तुः (स्वामिनो महाराजस्य दशरथस्य) दारकः (पुत्रः) इति भर्तृदारकः son of a master तस्य । qual रामस्य । A Prince is thus addressed in a drama,

7. राजप्रभाव &c—प्रकृष्टो भावः इति प्रभावः, प्रादितत् । We avoid प्र भू + घञ् = प्रभावः, for by the rule “शृणीमुबोतुपसर्गे”, भू &c takes घञ् only when not preceded by any उपसर्ग । प्रभाव here means प्रभुत्व । राज्यस्य or राजाजनाः प्रभावः । तस्य संयोगः (सम्बन्धः) । तस्य कारकाः, शेषे दृष्टीतत् ; qual. अभिषेकसम्भाराः ; note that the rule “टजकाभ्यां कर्त्तरि” does not bar समास here in तस्य कारकाः, for here though we may have अक (ण्वुल्) in कारक (in कर्त्तृर्थे) still we take it as शेषार्थं and not as कर्त्तृर्थं and then the समास is got, comp “कथं तर्हि घटानां निर्मातुः विभुवनविधातुश्च कलह इति । शेषयष्टा समास इति कैयटः” —Bhattoji. अभि + सिच + घञ् = अभिषेकः coronation. सम् + भृ + घञ् कर्मणि = सम्भाराः materials. अभिषेकस्य सम्भाराः । उक्तकर्म of अनौयन्ताम् । आ + नी + लोट ताम् कर्मणि = आनीयन्ताम् । Its अनुक्त कर्त्ता is त्वया understood.

8. आशयम्—आ + ज्ञप (चुरादि—मित्) + क्त कर्मणि = आशयम् is ordered. But आ + ज्ञा + णिच् + क्त gives आज्ञापितम् । Comp “विज्ञापिता प्रीततरा वभूत्” in Raghu II and our notes there — “वाचुषादिज्ञाने जानातिमत् । तदभावादव मित् न” । Thus आ + ज्ञा + णिच् लट्ति = आज्ञापयति ।

9. सङ्कल्पितम्—सम् + कृप + णिच् + क्त कर्मणि = सङ्कल्पितम् is made ready, is prepared. Its अनुक्तकर्ता is मया ।

10. सवाजनम्—वाजन is fan, chowrie = चामर (whereby angust personages are fanned). “वाजनं तालवन्तम्” । वाजनेन सह वर्त्तमानम्, इति तुल्ययोगे बहु । Then सहवाजनम् is also correct by “वोपसर्जनस्य” । qual. क्वम् । क्व is here royal umbrella, and is उक्त कर्म of कल्पितम् ।

11. सनन्दि etc—नन्दनं नन्दः (भावे घञ्) । नन्दः आनन्दः अस्ति अस्य इति मत्वर्थीय इनिः = नन्दिन् having mirth or mirth-announcing. नन्दी पठहः, कर्मधा । नन्दिपठेन सह वर्त्तमानम्, तुल्ययोगे बहु—as above, qual. भद्रासनम् । भद्रस्य (लोकलभिस्य) आसनम् इति भद्रासनम् a royal seat for the good of people, अश्वघासादिवत् तादर्थ्ये इतत् । Amara explains भद्रासनम् as नृपासन (royal throne). It is also called भद्रपीठः ; thus Kalidasa says “तवेन सुपतस्युः प्रकृतयो भद्रपीठोपवेशितम्”—Rag. It is usually made with gems, silver and gold. Compare “भद्रासन-मेकतमेन कारितं रुक्मरजतताम्रानाम् चारतरुनिर्मितं वा विन्यस्तं चर्मणा सुपरि”—vachaspathya. उक्तकर्म of कल्पितम् ।

12. सदर्भकुसुमाः—दर्भाश्च (कुशाश्च) कुसुमानि च इति दर्भकुसुमम् इन्द्र एकवत् by “जातिरप्राणिनाम्” । तेन सह वर्त्तमानाः, तुल्ययोगे बहु । qual. घटाः । दर्भ and कुसुम are मांगलिक and पूजाद्रव्य on such occasions. तीर्थान्पूर्णाः—qual घटाः । Usually मणिः कुजल on these days were



collected from तीर्थ and in golden pitchers comp “अथाभिषेकं निर्वत्तयामासुरमात्यद्वद्धास्त्रीयादृतैः कांचनकुम्भतोयैः”—Rag. XIV.

13. न्यस्ताः—नि + अस् (च मे दिवादि) + क्त कर्मणि । Similarly ज + क्त कर्मणि = युक्तः means here विहितः or स्थापितः । Agrees with उक्तकर्म पुष्परथः ।

14. सन्निवृत्ताः—धा + क्त कर्मणि = हितः placed. सम् (एकत्र) हितः = सहिताः or संहिताः optionally by the karika “समा वा तत्तद्विद्योः”—The म of सम् disappears optionally when compounded with तत् and हित । संहित means placed together i. e. along with. सन्निभिः सहिताः, सुप् सपा or इतत् । qual. पौराः ।

15. सर्वस्य अस्य—of all this व्यापार or of all these materials.

16. हि—take it either as पादपुरणे अवाय or अवधारणार्थं अवाय ।

17. वेद्याम्—वेदि or वेदी is a raised altar to celebrate a ceremony cp “रक्षां विदि’ परितो निरास्थत्”—Bhatti.

18. वशिष्ठः—वसु is धन wealth. Excellence. तत् अस्ति अस्य इति वसु + मतप् = वसुमान् । अतिशयेन वसुमान् इति वसुमत् + इष्टन् = वसिष्ठः । By the rule “विन्मतोलुक्” विन् and मतप् disappear when इष्टन् or ईयन् follows ; with the reading वशिष्ठः explain वशः or वशम् = आयत्तता control. तदस्य अस्ति इति वश + इनि सत्वर्थे = वशी । अतिशयेन वशी इति वशिन् + इष्टन् = वशिष्ठः । Nom. to स्थितः ।

प्रातःहारी—जइ एवं सोहणं किदं [यद्येवं शोभनं कृतम्] ।

Portress – If this be so, you have done well.

कांचुकीयः—हन्त भोः—

इदानीं भूमिपालेन कृतकृत्याः कृताः प्रजाः ।

रामाभिधानं मेदिन्यां शशाङ्कमभिषिञ्चता ॥ ४ ॥

Chamberlain—Ho joy ! Now King Dasaratha have made the subjects propitiated by coronating the moon who is Rama by name, on (the throne of) this Earth or Earthly Kingdom.

Beng.—প্রতিহারী—যদি তাই হয়, তবে ভাল কাজ করিয়াছেন । কাঙ্ক্ষকীয়—কি আনন্দ—বর্তমানে মহারাজ দশরথ প্রজাদের মনস্কামনা পূর্ণ করিয়াছেন, কারণ তিনি রাজ্যে রামনামক চন্দ্রকে অভিষিক্ত করিতেছেন ।

Tika.—ত্বয়া পূর্বং যথা উক্তং ‘যদি এব’ তদেব স্যাৎ, তদা ত্বয়া ‘শৌভন’ ভদ্রং ‘কৃতম্’ আচরিতম্ । ততঃ কাঙ্ক্ষকীয়ঃ কথয়তি—‘হন্ত’ [ইত্যত্র আনন্দে অব্যয়ম্] ‘ভোঃ’ ইত্যপি অত্র আনন্দাঙ্কানে অব্যয়ম্ । আনন্দমধুনা জাতম্ । কথমিতি চেৎ তদাঙ্ক—ইদানীমিতি ।

অন্বয়ঃ—মেদিন্যাং রামাভিধানং শশাঙ্কমভিষিচ্ছতা ভূমিপালিন ইদানীং প্রজাঃ কৃত-কৃত্যঃ কৃতাঃ । ব্যাখ্যা—‘মেদিন্যাং’ সঙ্গারাম্বরা ধরিত্যাং পার্থিবরাজ্যে রামাভিধানং রামসংযুক্তং ‘শশাঙ্ক’ চন্দ্রং তদ্বৎ জগদানন্দকরং স্বপুত্রম্ ‘অভিষিচ্ছতা’ রাজ্যাসনে রাজরূপেণ স্থাপয়তা ‘ভূমিপালিন’ পৃথিবীপতিনা দশরথেন ‘প্রজাঃ’ প্রকৃত্যঃ ‘কৃতকৃত্যঃ’ কৃতাঃ আসকামাঃ বিহ্বিতাঃ । প্রজাঃ রামং রাজরূপেণৈচ্ছন্ত তমেব রামং রাজ্যে অভিষিচ্ছন্ত দশরথঃ তাঃ পূর্ণমনোরথাঃ সুসংহৃষ্টাশ্চ কৃতবান্ । অনুষ্টুপ্, কৃন্দঃ ॥

Notes

1. হন্ত, ভোঃ—These two are अवयव ; first indicates “joy” and the latter indicates ‘आनन्द’ and emphasises the joy here. Thus pt. Shastri says “हर्षे निपातसमुदायः” । Not only are all arrangements for अभिषेक ready but this is the wish of the प्रजावर्ग and by this act of King Dasaratha the प्रजा have their desire of Rama’s coronation fulfilled ; comp “राजाभिषेकपत्र—

सूतमित्यनीचैः । आघोषयन् भूमिपतिः समस्तं भूयोपि लोकं समनीचकार"—
Bhatti.

2. कृतकृत्याः—कृत + कृप् कर्मणि = कृत्यम् work i. e. the work of having राम coronated as king. कृतं कृत्यं यासाम् बहु । Qual. प्रजाः । The प्रजा wanted Rama to be coronated as king ; this being about to be done their wish is fulfilled.

3. रामाभिधानम्—It means रामाख्याम् रामसंज्ञकम् । अभिधीयते अनेन इति अभि + धा + लुट् करणे = अभिधानम् name. रामः अभिधानसस्य बहु । Qual. शशाङ्कम् । Cp "जायां रामाभिधानो हरिरितुवाच"—Rag XIII. Rama was like a veritable शशाङ्क or moon (शशः अङ्कं यस्य । वाचि-
बहु) owing to his delightful and pleasing appearance and behaviour. But sloka 1 says he was विभीषणात्मा i. e. dreadful to the sinners. Hence he was रामाभिधान शशाङ्क to his प्रजा । तम् । Obj. of अभिषिञ्चता (= अभि + सिच् + शट् ; ३या १व ; Qual भूमिपालिन) । The main sentence is—रामाभिधानं शशाङ्कम् अभिषिञ्चता भूमिपालिन (i. e. दशरथेन) प्रजाः कृतकृत्याः कृताः ।

4. Remark.—दशरथ as a भूमिपाल (भूमं पालयतीति भूमि + पा + णिच् + अण् कर्त्तरि) was the paramount sovereign, so it depended entirely on his power to order Rama's अभिषिक् on the earth i. e. earthly Kingdom of his (मेदिन्याम् अभिषिञ्चता भूमिपालिन) ।

प्रतिहारी—तुवरदु तुवरदु दाणिं अयो [त्वरतां त्वरता-
मिदानीमार्यः] ।

Portress—Let your noble self, hurry on, hurry on.

काञ्चुकीयः—भवति, इदं त्वर्यते । (निष्क्रान्तः)

Chamberlain—Ho noble lady, this is being hurried on
(Exit).

প্রতিহারী—(পরিক্রম্যাবলোক্য) অয়্য সম্ভবশ্চ সম্ভবশ্চ গচ্ছ
—তুব'পি মহারাজবশ্রণেণ অয়্যপুরোহিতং জহোপশ্রাণেণ তুবরৈহি ।
(অন্যতো গত্বা) সারসিএ সারসিএ সঞ্জীদসালং গচ্ছিঅ নাডুই-
আণং বিস্ববেহি কালসংবাদিণা ণাডএণ সজ্জা হোহতি । জাব
অহং বি সব্বং কিদন্তি মহারাজস্স ণিবেদেমি । (নিষ্ক্রান্তা) ।
[(পরিক্রম্যাবলোক্য) আয়্য সম্ভবক সম্ভবক, গচ্ছ । ত্বমপি
মহারাজবচনেণ আয়্যপুরোহিতং যথোপচারেণ ত্বরয় । (অন্যতো
গত্বা) সারসিকে সারসিকে, সঞ্জীতশালাং গত্বা নাটকীয়ানাং
বিশ্রাপয়—কালসংবাদিনা নাটকেণ সজ্জা ভবততি । যাবদহ-
মপি সর্বং কৃতমিতি মহারাজায় নিবেদয়ামি । (নিষ্ক্রান্তা)] ।

Protress—(walking about and looking) Ho honourable
Sambhavaka, you go, and you too in the words of his Lordship
(Dasaratha) hurry on the priest with befitting materials ;
(going to another direction) Sarasika, Sarasika, do go to the
concertroom and narrate the actors—they should be ready
with a play befitting this occasion. In the meantime I too
shall narrate to King Dasaratha that everything is done or
prepared. (Exit).

Beng.—প্রতিহারী—মাননীয় মহাশয়, সত্বর হউন, সত্বর হউন ।
কাঙ্ক্ষীয়—যাও, এই ত্বর করা হইতেছে (নিষ্ক্রমণ) । প্রতিহারী
(পরিক্রম করিয়া ও দেখিয়া) আর্ষ সম্ভবক, যাও । তুমি ও রাজার
কথায় পুরোহিতকে যোগ্যোপচারে সত্বর হইতে বল । (অভ্যদিকে
যাইয়া) সারসিকে সারসিকে, সঙ্গীতগৃহে যাইয়া নটদের বল—কালোপ-
যোগী নাটকের দ্বারা সজ্জিত হও । ইতি মধ্যে আমিও 'সব করা
হইয়াছে'—এটা মহারাজ দশরথকে নিবেদন করি ।

Tika.—‘इदानीम्’ अधुना ‘आर्यः’ माननीयो भवान् ‘त्वरतां त्वरताम्’ अनन्तर-
कर्त्तव्यं त्वरन् भवतु [सम्भ्रमे हिरुक्तिः । त्वर + लोटताम् = त्वरताम्] । ‘भवति’
इति भाष्ये, ‘इदं’ पुरो दृश्यमानं अभिषेककर्म, यदाश्रित्य सम्भाषणं क्रियतेत्याभिः तत्
अभिषेककर्म इत्यर्थः ‘मया त्वर्यते’ त्वरया योज्यते—इति काञ्चुकीयः निष्पत्तिः
(= निस् + क्रम + क्त कर्त्तरि) । ततः प्रतिहारी ‘परिक्रम्य’ रंगमञ्चं परितो गत्वा
‘अवलोक्य’ समन्ततः दृष्ट्वा च अन्यं कञ्चुकिनम् आह—‘आर्यं सम्भवक सम्भवक
[इति सम्भ्रमे आवेगे वा हिरुक्तिः] ‘गच्छ’ । त्वमपि महाराजवचनेन महाराजस्य
दशरथस्य वचनानुसारिण ‘पुरोहित’ वशिष्ठस्य सङ्गकारिणं यथोपचारिणं योग्यद्रव्य-
संभारेण ‘त्वरय’ त्वरया योजय [त्वर + णिच् + लोटहि = त्वरय] । ‘अन्यतो गत्वा’
अन्यस्याम् दिशियात्वा, ‘सारसिके सारतिके’ इति कस्याश्चित् परिचारिकाया नामसम्बो-
धनम् । ‘संगीतशालां गत्वा’ नाट्यगृहं गत्वा नाटकीयानां नटानां सम्बन्धे
[सम्बन्धविवक्षायां षष्ठी । चतुर्थीति युक्तम्] ‘विज्ञापय’ यथा ‘कालसंवादिना’
कालोपयोगिना नाटकेन युयं सज्जा भवत इति । ‘यावत् आहमपि’, ‘सर्वं कृतम्’
सर्वं कर्म विहितं प्रस्तुतं वा इति ‘महाराजाय’ दशरथाय [सम्प्रदाने ऽर्थी इति
भाष्यसम्मतम्] ‘निवेद्यामि’ विज्ञापयिष्यामि [यावद्योगे भविष्यति लट् ‘यावत्
पुरानिपातयौलट्’ इति हि स्वम्] ।

Notes

1, इदम्—Refers to the अभिषेककर्म that was ahead and on which they were talking. There is perhaps a pointing to the arrangements of अभिषेककर्म before them by the indexfinger, comp “सन्निहितं इदमो विषयः” । उक्तकर्म of त्वर्यते (= त्वर + लट् कर्मणि) । or—इदम् means एवम् (thus) and may also be an adverb here, Construe in this case then—इदम् (एवम्) यथा तथा त्वर्यते । For a similar double construction of इदम्, compare “अथेदं रक्षोभिः तथाहृतम्” uttara Act I. sl. 29.

2. आर्यं सम्भवक—case of address. “सम्भ्रमे हिरुक्तिः” । सम्भवक is

the name preferably of another chamberlain or guard there to whom प्रतिहारी said this when काञ्चुकीय went out. Swapna-nataka names सभषक as one of the guards there ; “त्वमपि” here also shows that सभषक is some other than our काञ्चुकीय ।

3. महाराजवचनेन—करणे श्या ॥ आर्थः (मान्यः) पुरोहितः, कर्मधा । This perhaps refers to some assistant of वशिष्ठ ; for as said in sloka 3, वशिष्ठ was already there.

4. यथोपचारेण—उपचारमनतिक्रम्य इति यथोपचारम्, अव्ययीभावः । As अव्ययीभाव words are usually adverbs, so to make it a noun add मय्यथीय अच् as in परोक्षा क्रिया । यथापचारम् अस्मास्य इति यथोपचार + अच् = यथोपचारः । तेन । करणे श्या । Or—यथोपचारम् the अव्ययीभावान्त word is an adverb here, and as an adverb takes करणे तृतीया by the dictum “क्रियाविशेषणानां कचित् करणत्वमिच्छते” । And अव्ययीभाव words take optionally the तृतीया विभक्ति by the rule “तृतीया सप्तम्योर्बहुलम्” । Thus यथोपचारम् is also correct here.

5. सङ्गीतशालाम्—सङ्गीतस्य शाला (गृहम्), इतत् । This is a concert-hall or theatre-room where music and theatrical performances were being done in those days. This is found even in big palaces. Comp “सङ्गीतशालाभ्यन्तरे अवधानं देहि”—Sak. V. सङ्गीतशालम् is also correct by “विभाषा सेनासुराच्छायाशालाम्निशानाम्” ।

6. नाटकीयानाम्—नट अवस्कन्दने चुरादि + ण्वुल् कर्तरि = नाटकम् a drama “देवतानां मनुष्याणां राज्ञां लोके महात्मनाम्...नानाभावरक्षैराख्यं नाटकं सुरयो विदुः” । नाटके नियुक्ता इति नाटक + क् (शैषिक) (“ब्रह्माच्छः”, इति सूत्रेण) = नाटकीयाः those engaged in dramas i. e. actors. तेषाम् । सम्बन्धसामान्ये षष्ठी । ४र्थो is usual here as in “महाराजाय निवेदयामि” later on.

7, कालसंवादिना—कालं संवदति उपयुज्यते इति काल + सम + वद + णिनि कर्त्तरि साधुकारिणि = कालसंवादिन्, befitting the occasion. तेन । qual. नाटकेन (which has करणे ३या) ।

8. यावत्—An अव्यय denoting अवधि or time-limit here ; compare “यावत्तावच्च साकल्येऽवधौ मानेवधारणे”—Amara. Also comp “तृष्णो भव यावदाकर्णयामि”—Sak- V- लट् is used in connection with this अव्यय यावत्, in the sense of futurity by the rule “यावत्पुरानि-पातयोर्लट्” ।

9. Remark—By “कालसंवादिना नाटकं सज्जं भवत” the portress calls in other actors on the stage, having bearing on the अभिषेककर्म (the बीज of the drama, and on which the प्रतिहारौ was speaking). Thus later on we find gradual coming in of the female friend of Sita, named Avadatika ; of Sita and her maid-servant (cheti) as well.

(ततः प्रविशत्यवदातिका वल्कलं गृहीत्वा)

(Then enters Avadatika with bark)

अवदातिका—अहो अञ्जाहिदं । परिहासेण वि इमं वल्कलं उवणअन्तोए मम एत्तिअं भअं आसी—किं पुण लोभेण परधनं हरन्तस्म । हसिदुं विअ इच्छामि । ण खु एआइणीए हसिदव्वं । [अहो अत्याहितम् । परिहासेनापीमं वल्कलमुप-नयन्तया ममैतावद् भयमासीत्, किं पुनर्लोभेन परधनं हरतः । हसितुमिवेच्छामि । न खल्वेकाकिन्या हसितव्यम्] ।

Avadatika—O woe, while fetching this bark out of joke (or—to make a fun), I entertained so much fear ; then how much more fear is felt by one who carries away other's

wealth out of greed. I wish to make a fun ; but indeed it cannot be done alone.

(ততঃ প্রবিশতি সীতা সপরিবারা)

(Then enters Sita along with attendants)

সীতা—হস্তু অদাতিয়া পরিসঙ্কটরক্ষা বিষ দিস্মহ । কিং
ণ হু (? খু) বিষ ইদং [হস্তু, অবদাতিকা পরিসঙ্কিতবর্ণেণ
দৃশ্যতে । কিম্, খল্বিবেতত্] ।

Sita—Hollo, Avadatika looks like one afraid. What indeed can this be ?

চেটী—মহিষি, মুলহাবরাহো পরিগ্রহো ণাম । অ্বরজ্ভা
মবিস্মদি [মহিষি, মুলমাপরাধঃ পরিজনো নাম । অপরাহ্ণ
মবিস্মতি] ।

The Maid - your ladyship, the servants are indeed easily liable of faults. She should be guilty.

সীতা—নহি নহি, হসিদুংবিষ ইচ্ছদি [নহি, নহি,
হসিতুমিবেচ্ছতি] ।

Sita—Not indeed, not indeed, she is willing to make fun.

Beng. - (তারপর বঙ্কল লইয়া অবদাতিকার প্রবেশ) অবদাতিকা--কি বিপদ, হাতুচ্ছলে এই বঙ্কল আনিবার সময় আমার এত ভয় হইতেছিল, আর যে লোভবশতঃ পরধন হরণ করে তার না জানি কেমন ভয় হয় । আমার হাতুকোটুক করিতে ইচ্ছা হইতেছে । কিন্তু একাকী হাতুরস হয় না । (তারপর সপরিবারা সীতা প্রবেশ করিলেন) সীতা—ওহে, অবদাতিকাকে ভীতার ভাষা দেখিতেছি ।

तवे व्यापारतो किं ? चेटी—उठिनि, परिजनेर गहजेहे अपराध (अनाद) घटे। एउ अपराध करिया थाकिवे। जीता—ना ना, ए हाथ (कोठुर) करिते इच्छा करियाछे।

Tika.—अही [कष्टे अवयम्] ‘अत्याहितं’ सहृदभयम् उपस्थितमिति वाक्यशेषः। ‘परिहासेन’ कौतुकेन ‘अपि इमं वल्कलं’ वृत्तलचम् ‘उपनयन्या’ आनयन्त्या ‘मम एतावत् भयम् आसीत्’ वभूव, पुनः ‘पक्षान्तरि [अवयमेतत्]’ ‘लोमेन हितुना ‘परधनं हरतः’ अन्यदीयद्रवम् अपहरतः जनस्य ‘महत् भयं भवेत्’ इति किं वक्तव्यम्, न वक्तव्यम्। तादृशस्य भयं भवेदेव। इति कैकेयीकर्तृकरामराजापहरणं गूढं सूच्यते च। हास्यरसं कर्तुमिच्छती आह—‘एकाकिन्या न हसितव्यम्। हास्यरसं न कर्तव्यम्। ‘ततः सपरिवारा’ अनुचरीसहिता सीता प्रविश्य आह—‘हञ्ज’ [इति कोमलामन्त्रणे, चेष्टयाह्वाने च अवयम्] ‘अवदातिका’ तदाख्या मे सखी ‘परिशङ्कितवर्णा’ परिशङ्कितस्य वर्णः लक्षणम्, परिशङ्कितवर्ण इव वर्णो यस्याः [‘सप्तस्यपुमानपूर्वस्योत्तरपदलोपय वक्तव्यः’ इति वार्तिकेन वङ्गब्रीहिः] ‘दृश्यते’ आलक्ष्यते। ‘किं नु खलु एतत्’ स्यात् इति सीतायाः सन्देहगर्भः प्रश्नः। ततः तस्याः परिचारिका चेटी आह—‘हे ‘भट्टिनि’, हे देवि ‘परिजनः’ श्रुत्यः सुलभः अपराधः’ यस्य तादृशः ‘सुलभापराधः’ सहजं अपराधयुक्तः भवति ‘नाम’ भवत्येव [‘नाम’ इति प्रसिद्धौ प्राकाश्ये वा अवयम्]। ‘प्राकाश्य—संभाव्यक्रोधोपगमकृतसने नाम’ इत्यमरः]। अतः सन्त्ये अवदातिका ‘अपराधा’ सापराधा भविष्यति। ततः परिशङ्किता लक्ष्यते। अवदातिकां सूच्यां विलोक्य निपुणं विभाव्य पुनः सीता आह—‘नहि नहि’ [‘संभमे हिरुक्तिः’] न सा सापराधा, किन्तु सा ‘हसितुमिच्छति’। अतः एव लक्ष्यते ॥

Notes

1. अत्याहितम्—आ + धा + क्त कर्मणि = आहितम् placed. अति अतिशयेन आहितम् इति अत्याहितम्, a great fear, प्रादितम्। “अत्याहितं सहृदभयम्” इत्यमरः। Nom to उपस्थितम् &c. understood. As a simple one, she apprehended obstruction in bringing वल्कल from नपथ्य though it was not stolen even. She was, as a virtuous one,

always fearing challenge from रेखा etc though taken out of joke ; hence she says this and contrasts her condition with another deliberately stealing. Pandit Shastri here says that by speaking of this stealing one from his legitimate due, is foreshadowed snatching away of Rama's legitimate due on the राजा by his step-mother Kaikeyi. Comp. "परधनहरणोक्त्या च कैकेयीकर्तृकं रामराजाहरणमिह सूचितम्" । See Tika also.

2. परिहासिन, लोभेन—हेतौ श्या ।

3. उपनयन्त्याः—उप + नी + शठ + डीप् स्त्रियाम् । ततः षष्ठ्याः एकवचनम् ।

qual. सम ।

4. परधनम् हरतः—ह + शठ = हरत् stealing. तस्य । हरतः = हरतः जनस्य । Now See Tika.

5. हसितुम्—हस + तुम्भन् । हस here means so cut joke or to make fun. She wishes to make a fun but finds out companions, for fun cannot be done alone (एकाकिन्या न हसितव्यम्) । This thus introduces Sita and her maid here.

6. किं नु खलु—किम् is an अव्यय implying प्रश्न । 'नु' is an अव्यय denoting वितर्क (doubt) here, and खलु is another अव्यय denoting अवधारण or निश्चय । In other words these three अव्यय indicate वितर्कगर्भं प्रश्न with stress on the वितर्क । In other words—Sita thinks what can this be—'एतत्' वस्तु किं नु खलु स्यात् । N. B.—Here the Prakrita is किं नु इ = किं नु खलु । But later on and in Sakuntala, in Avimaraka &c. किं नु ख = किं नु खलु ; also see *infra*.

7. भट्टिनि— of address. The maid etc. address such high lady-personages as Sita here thus ; "राज्ञी कृताभिषेकायामितरासु

तु भट्टिनी” इत्यमरः ; also cp “राजपद्मास्तु, संभाषाः सर्वा परिजनेन तु भट्टिनी स्वामिनी देवी” ।

8. सुलभापराधः—अप + राध + घञ् = अपराधः । सु + लभ + खल् कर्मणि = सुलभः । सुलभः अपराधः यस्य, बहु । qual. परिजनः ।

9. अपराद्धा—अप + राध (दिवादि) + क्त कर्त्तरि स्त्रियाम् = अपराद्धा has sinned ; cheti apprehends that अवदातिका has done some fault so she looks like परिशुद्धितवर्णा (see Tika) ; But Sita who is a better judge and is well acquainted with Avadatika, and from the fact of her coming out with a वक्तुल unchallenged by any one on the way, divines that she is willing to make a fun here (हसितुमिच्छति) and hence emphatically contradicts cheti's remark by “नहि” । Hence Sita attributes her change in facial colour as due to this motive of hers.

Remark—As अवदातिका does not like to make fun alone so our poet introduces Sita along with her maid-attendant (सपरिवारा सीता प्रविशति) । परिवार here means attendant and refers to Cheti. The being a maid sarvant of Sita. परिवार्यते अनेन इति परि + ह + णिच् घञ् करणे बाहुलकात् = परिवारः attendant. Also परीवार to denote attendants other than मनुष्य, see the rule “उपसर्गस्य वञ्जि अमनुष्ये बहुलम्” इति दीर्घविकल्पः । परिवारेण सहवर्त्तमाना सपरिवारा, तुल्ययोगे बहु । qual. सीता । Alternately सहपरिवारा by the rule “बोपसर्जनस्य” ।

अवदातिका—(उपसृत्य) जेदु भट्टिणी । भट्टिणि, णस्तु अहं
अवरज्भा । [जयतु भट्टिनी । भट्टिनि, न खल्वहमपराद्धा] ।

Avadatika—(Approaching)—May your ladyship prosper.
My ladyship, I am not indeed guilty.

सीता—का तुमं पुच्छदि । ओदादिए, किं एदं वामहस्तपरि-
गहिदं [का त्वां पृच्छति । अवदातिके, किमेतत् वामहस्तपरि-
गृहीतम् ।]

Sita—who asks you (about that) ? Avadatika, what is
this in your left hand ?

अवदातिका—भट्टिणि, इदं वल्कलं [भट्टिणि, इदं वल्क-
लम्] ।

Ava.—My lady, this is a bark (or-bark garment).

सीता—वल्कलं किस्म आणीदं [वल्कलं कस्मादानो-
तम्] ।

Sita—why have you brought in this bark ?

अवदातिका—मुणादु भट्टिणी । येवच्छपालिणी अय्यरेवा णिवुत्त-
रङ्गप्पओअणं असोअरुक्खस्स एकं किसलअं अह्मेहि जाइदा
आसि । ण अ ताए दिस्सं । तदो अरिहदि अवराहोत्ति इदं
गहिदं [शृणोतु भट्टिनी । नेपथ्यपालिनो आर्यरेवा निवृत्तरंग-
प्रयोजनमशोकवृक्षस्यैकं किशलयमस्माभिः याचितासीत् । न च
तया दत्तम् । ततः अहं त्यपराध इतोदं गृहीतम्] ।

Ava—May your ladyship hear. Honourable Reva, the
female in charge of dresses (in the dressing-room) was asked
for a twig of Asoka-tree though its necessity was over, still
she did not give it. Hence fault attaches to her, and (to
retaliate by way of fun) I have taken this bark.

सीता—पावअं किदं । गच्छ, णिययादेहि [पापकं कृतम्
गच्छ निययति] ।

Sita—you have done wrong, go and give (it) back
(to Reva).

अवदातिका—भट्टिणि, परिहासनिमित्तं खलु मए एदं आणीदं
[भट्टिनि, परिहासनिमित्तं खलु मयैतदानोतम्] ।

Ava—My dear lady, I have brought this (bark) to cut
jokes (with Reva).

सीता—उन्मत्तिए, एवं दोसो वड्ढइ । गच्छ, णिय्यादेहि
णिय्यादेहि [उन्मत्तिके, एवं दोषो वर्डते । गच्छ निय्यातय
निय्यातय] ।

Sita—Ho mad one, even thus fault increases ; go and
give it back, give it back.

अवदातिका—जं भट्टिणो आणवेदि [यद् भट्टिनी आच्चापयति]
(प्रस्थातुमिच्छति) ।

Ava.—As your ladyship commands—(wishes to go).

सीता—हला, एहि दाव [हला, एहि तावत्]

Sita—Hallo, do come.

अवदातिका—भट्टिणि, इअह्मि [भट्टिनि, इयमस्मि] ।

Ava—My dear Lady, here am I.

सीता—हला, किं णु हु (खु) मम वि दाव सोहदि [हला,
किन्नु खलु ममापि तावत् शोभते] ।

Sita.—Hallo, will this bark indeed befit me (or-make me
look well) ?

अवदातिका—भट्टिणि, सव्वसोहणीअंसुरुव' नाम । अलङ्करोदु

महिषो [^{in exp.} महिनि, (सर्वशोभनीयं सुरुपं नाम । अलङ्करोतु महिनौ)] ।

Ava—My Lady, beauty shines under all circumstances. So let my ladyship decorate herself with this.

सीता—आणेहि दाव । (गृहीत्वा लङ्घ्य) हला, पैकम किंदाणिं सोहदि [आनय तावत् । हला, पश्य (? प्रेक्षस्व) किमिदानीं शोभते] ।

Sita—Do bringit. (Taking and decorating herself), Hallo ! Behold if it befits me.

अवदातिका—तव खु सोहदिणाम । सोवस्त्रिअं विअ वल्कलं संवुत्तं [तवखलु शोभते नाम । सौवर्णिकमिव वल्कलं संवृत्तम्] ।

Ava—It (bark) befits you indeed, And it has now turned golden as if.

सीता—हज्जे, तुवं किञ्चि न भणसि [हज्जे, त्वं किञ्चिद्-भणसि] ।

Sita—Ho, you are not saying anything.

चेटी—णत्थि वाआए पओअणं । इमे पहरिसिदा तणूरुहा मन्ते दि (पुलकं दर्शयति) [नास्ति वाचा प्रयोजनम् । इमानि प्रह्वषितानि तनूरुहानि मन्त्रयन्ते] । ^{in exp.}

Cheti—No use of saying anything. These horripilated hairs will speak or indicate all ; (shows her horripilation).

सीता—हज्जे, आदंसअं दाव आणेहि [हज्जे, आदशं तावत् आनय] ।

Sita—Ho, do bring me a mirror.

चेटी—जं भट्टिणो आणवेदि । (निष्क्रम्य प्रविश्य) भट्टिणि,
अअं आदंसओ [यद् भट्टिन्यान्नापयति । (निष्क्रम्य प्रविश्य)
भट्टिनि, अयमादर्शः] ।

Cheti—As your ladyship commands. (Going out and re-
entering) My lady, here is the mirror.

सीता—(चेटीमुखं विलोक्य) चिटटदु दाव आदंसओ ।
तुवं किं वि वत्तुकामा विअ [तिष्ठतु तावत् आदर्शः । त्वं
किमपि वक्तुकामेव] ।

Sita—(eyeing cheti's face) Let the mirror remain. You
seem to be willing to say something.

चेटी—भट्टिणि, एवं मए सुदं । अयवालाई कच्चुई
भणादि—अहिसेओ अहिसेओत्ति । [भट्टिनि, एवं मया
श्रुतम् । आर्यवालाकिः कंचुकी भणति—अभिषेकोऽभिषेक
इति] ।

Cheti—My lady, this is heard by me. Noble chamberlain
Balaki says out—coronation, coronation.

सीता—को वि भट्टा रज्जे भविस्सदि [कोपि भर्ता राज्ये
भविष्यति] ।

Sita—some one will be the King on the Kingdom.

(प्रविश्यापरा) चेटी—भट्टिनि पिअक्खाणिअं पिअक्खाणिअं
[भट्टिनि, प्रियाख्यानिकं प्रियाख्यानिकम्] ।

(Entering another) Maid—My lady, good news, good
news (to thee).

सीता—किं किं पङ्क्तिश्च मन्तेसि [किं किं प्रतीष्य मन्त्रयसे] ।

Sita—with reference to which are you saying this ?

चेटी—भट्टिदारश्चो किल अहिसिञ्चोअदि [भर्तृदारकः किलाभिषिच्यते] ।

Cheti—The prince (Rama), (I hear) is going to be coronated (a King).

सीता—अवि तादो कुशलो [अपि तातः कुशलो] ।

Sita—Is father-in-law all right ?

चेटी—महाराएण एव्व अहिसिञ्चोअदि [महाराजेन एवाभिषिच्यते] ।

Cheti—He is being coronated by the great King (Dasaratha).

सीता—जइ एव' दुदोअ'मे पिअ' सुटं । विशालदरं उच्छृङ्ग' करेहि [यद्येव' द्वितीयं मे प्रियं श्रुतम् । विशालतर-मुत्सङ्ग' कुरु] ।

Sita—If this be so, then I have heard a second good news. All the more expand your lap.

चेटी—भट्टिनि तह [भट्टिनि, तथा] (तथा करोति) ।

Cheti—Let it be so, my lady ; (does so).

सीता—(आभरणाख्यवसुच्य ददाति) [(? सीता आभरणा-न्यवसुच्य ददाति)] ।

(Sita takes out her ornaments and gives these to Cheti).

चेटी—भट्टिणि, पटहसहो विअ [भट्टिणि, पटहशब्द इव] ।

Cheti—My lady, sound of drum as if (is being heard).

सीता—सो एव्व [स एव] ।

Sita—Indeed so.

चेटी—एकपदे ओघट्टिततुण्णोओ पटहसहो संवुत्तो [एक-पदे अवघट्टिततुण्णोः पटहशब्दः संवृत्तः] । ✓

Cheti—The sound of drum has ceased as soon as struck and heard.

सीता—कोणं खु उग्घादो अहिसेअस्स । अहवा बहुवुत्तान्ताणि-
राअउलाणि णाम [कोनु खुलु उद्घातः अभिषेकस्य । अथवा
वहुवृत्तान्तानि राजकुलानि नाम] । ✓

Sita - What indeed can there be an obstacle to the coronation ; or it is rightly said that royal palaces are full of momentous incidents.

चेटी—भट्टिणि, एव्वं मए सुदं—भट्टिदारअं अहि-
सिच्चिअ महाराओ वणं गमिस्सदि त्ति [भट्टिणि, एवं मया श्रुतं
भट्टिदारकमभिषिच्य महाराजो वनं गमिष्यतीति] ।

Cheti—My lady, I have heard this that King Dasaratha will go to the forest after coronating Prince Rama.

सीता—जइ एव्वं ण सो अहिसेओदओ मुखोदअं णाम
[यद्येवं न तदभिषेकोदकं मुखोदकं नाम] ।

Sita—If this be so, then that is not the coronation water

that will be poured on him but the water to wash his face to wipe off tears, (due to Maharaja's "vanagamana".)

Beng.—অবদাতিকা (আগাইয়া আসিয়া) ভট্টিনার জয় হোক । ভট্টিনি, আমি অপরাধ করি নাই । সীতা—কে তোমাকে সে বিষয় জিজ্ঞাসা করিতেছে । অবদাতিকে, তোমার বাঁ হাতে এটা কি ? অবদাতিকা—ভট্টিনি, এটা বঙ্কল । সীতা—বঙ্কল কেন আনিয়াছ ? অবদাতিকা—ভট্টিনি (দেবি), শ্রবণ করুণ—বেবরক্ষী মাননীয়া রেবার নিকট কাজ শেষ হওয়ায় একটি অশোক গাছের পল্লব চাহিয়াছিলাম । সে দেয় নাই । এতে আর অপরাধ হইয়াছে, তাই (হাসচ্ছলে) এটা আনিয়াছি । সীতা—অন্ডায় করিয়াছ । যাও, ফিরাইয়া দাও । অবদাতিকা—দেবী, পরিহাস করিবার জ্ঞানই এটা আনিয়াছি । সীতা—পাগলি, এতেও দোষ ঘটে । যাও, ফিরাইয়া দাও ফিরাইয়া দাও । অবদাতিকা—আপনার যে আজ্ঞা (যাইতে উত্ততা হইল) । সীতা—হলা, আইস । অবদাতিকা—ভট্টিনি (দেবি), এই আসিয়াছি । সীতা—হলা, এটা কি আমার শোভা পাইবে ? অবদাতিকা—দেবি, সুরূপ সর্ববস্তুদ্বারাই শোভা পায় । আপনি (বঙ্কল) পকুন । সীতা—তবে আন, (গ্রহণ করিয়া ও পরিয়া) হলা, দেখদেখি, এখন এটা কেমন শোভা পাইতেছে । অবদাতিকা—তোমার ত ওটা শোভা পায়ই । বঙ্কলটা যেন স্তবর্ণময় হইয়া গেল । সীতা—হঞ্জে (চেটি), তুমি ত কিছু বল্ছো না । চেটী—বলিবার প্রয়োজন নাই । আমার এই রোমোদ্গমই বলিয়া দিবে (পুলক দেখাইল) । সীতা—চেটি, তবে আয়না আনত । চেটী—দেবীর যা আজ্ঞা । (যাইয়া ও ফিরিয়া আসিয়া) ভট্টিনি, এই আদর্শ । সীতা—(চেটীর মুখে তাকাইয়া) আদর্শ থাক । তুমি যেন কিছু বলিতে ইচ্ছা করিতেছ । চেটী—দেবি,

‘আমি এরূপ শুনিলাম যে, আৰ্য্যবালাকি কঞ্চকী বলিতেছে—‘অভিষেক, অভিষেক’। সীতা—তবে রাজ্যে কোনও রাজা অভিষিক্ত হইতেছে। (প্রবেশ করিয়া অপরা) চেষ্টা—দেবি, প্রিয়সংবাদ, প্রিয়সংবাদ। সীতা—কি লক্ষ্য করিয়া এইকথা বলিতেছ? চেষ্টা—রাজপুত্র রামই (শুনিতেছি) রাজ্যে অভিষিক্ত হইতেছেন। সীতা—মহারাজ দশরথের কুশল তো? চেষ্টা—মহারাজই অভিষিক্ত করিতেছেন। সীতা—তবে দেখিতেছি, আমার দুইটি প্রিয়সংবাদ। তোমার কোলটা বিস্তৃত কর দেখি। চেষ্টা—তাই হোক (তাই করিল)। (সীতা আভরণ খুলিয়া দিলেন)। চেষ্টা—দেবি, যেন পটহের শব্দ (শুনিতেছি)। সীতা—তা হবে। চেষ্টা—পটহশব্দ অবশ্যই হইয়াই যেন চূপ করিয়া থামিয়া গেল। সীতা—অভিষেকের কোনও বাধা হইয়া থাকিবে। অথবা রাজকুল নানা ঘটনায় পরিপূর্ণ থাকে। চেষ্টা—দেবি, আমি একথা শুনিয়াছি যে, সুব্রাজ রামকে অভিষিক্ত করিয়া মহারাজ দশরথ বনে যাইবেন। সীতা—তবে দেখিতেছি, এটা অভিষেকবারি নয়, এটা মুখস্থিত অশ্রুবারি প্রক্ষালনের জন্ত উদক বটে (অর্থাৎ এই অভিষেক-বারিবারা রাম, দশরথের বনগমনজন্ত দুঃখবারি প্রক্ষালন করিবেন)।

Tika.—স্বদাতিকা ইতি। ‘মহিলী’ দেবী ‘জয়ন্তু’ সর্বোৎকর্ষেণ বর্চ্যতাম্ [অধ্বিনয়ং জিঘাতুকর্মকঃ। জয়ামিমি তু সাকর্মক এব প্রযুক্ত্যতি। কিন্তু প্রাথনাস্য লোট তুবিমক্তিস্থানে লটঃ তিবিমক্তিঃ, অন্তস্থানে চ অন্তিপ্রয়োগী দৃশ্যতে ইতি কেचित্। তথাহি গীতগোবিন্দে—‘জয়ন্তি যমুনাকুলে রহঃকিলয়ঃ’। “জয়তি জয়তি দেবী দেবকীন্দনোসৌ” ইত্যাদি চ]। “অপরাজ্জা মবিষ্যতি” ইতি শ্রীটীকচরনং শ্রুত্বা স্বদাতিকা কথয়তি—“নামহমপরাজ্জাখলু”। ততঃ সীতা বদতি—ত্বমপরাজ্জিনী বা ন বা ইতি ‘কা ত্বাং পৃচ্ছতি’, কথয় তব ‘বামহস্তে পরিগৃহীতম্’ ইতি বামহস্তপরিগৃহীতম্ (সুপ্.সুপ্রা) এতৎ বস্তু ‘কিম্’ স্যাত্ ॥ ততঃ বক্ষ্যলালয়লকারণং বিব্রণীতি স্বদাতিকা—‘প্রক্ষাভিঃ নৈপথ্যপালিনী’ রংগালয়স্য বৈষরচিণী [নৈপথ্যশব্দেন্নাং বৈণী

लब्धाते] 'अय्या' माननोया 'रेवा' तदाख्या रमणी 'निहतरं' प्रयोजनमशोक-
वचस्य किञ्चलयम् पल्लवं 'याचिता आसीत् ; किन्तु तथा तत् न दत्तम्' । 'ततः अप-
राधः अर्हति' युजाते, तस्याम् योग्यो भवति 'इति' हेतोः मया 'इदं' वल्कलं गृहीतम् ॥
हे 'उन्मत्तिके' [उन्मत्ता एव उन्मत्तिका । स्वार्येकम्] । परिहासः निमित्तं
कारणं यस्मिन् कर्मणि तत् यथा तथा आनोतं वल्कलं दोषं जनयति । 'एवम्'
अनेन प्रकारेण 'दोषो वर्धते' । अतः 'गच्छ, निर्यातय' प्रत्यर्पय [निर् + यत +
णिच् + लोट हि । सम्भ्रमे हिरुक्तिः] ॥ 'हला'—इत्यवयवम् नाट्यं सख्याह्वाने
वर्त्तते, यथा 'हञ्जे' इत्यवयवम् चेत्याह्वाने प्रयुज्यते ॥ 'किं नु खलु [प्राग्व्याख्यातम्]
अपि एतत् वल्कलं 'मम (सम्बन्धे) तावत् शोभते' [तावत् इति वाक्यालङ्कारे वा
अवधारणे अवयवम्] इति सीताया सन्देहगर्भः प्रश्नः ॥

ततः अवदातिका वदति—हे 'भट्टिनि' देवि 'सुरूपं' सु शोभनं रूपं सौन्दर्यम् इति
सुरूपम् [सुप् सुप् or कर्मधा—] सर्वेण द्रव्येण शोभयितुं शक्यमिति 'सर्वशोभनीयम्'
सौन्दर्यं सर्ववस्थायामिव सर्वद्रव्येणैव शोभते सर्वत्र शोभयति । 'नाम' इति प्राकाश्ये
अवयवम् यदाएवं विधस्थले 'नाम' इति अवधारणे अवयवम्, यथा "तव खलु शोभते
नाम" इत्येव । 'भट्टिनी अलङ्करोतु' वल्कलं परिधेहि तथा 'आत्मानं' मण्डयतु ॥ वल्कलं
परिधाय सीता ब्रवीति—हला अवदातिका 'किम् इदानीम्' अधुना मयि वल्कलं 'शोभते'?
इति प्रश्नः ॥ न केवलं वल्कलं तव शोभते एव, अपि तु तव सौवर्णं देहस्य शोभते,
वल्कलमपि 'सौवर्णिकम् इव' सुवर्णसंमिश्रितम् इव 'संलक्षितम्' जातम् ॥ 'हञ्जे' इति
चेष्टाह्वाने अवयवम् इति प्रागुक्तम् ॥ 'नास्ति वाचा प्रयोजनम्' ['वाचा' इति करणे
इथा] विनैव वचनं ममाभिप्रायं सुवाक्यमेव । कथं सुवाक्यमित्याह—'इमानि प्रह्वि-
तानि' पुलकितानि 'तनूवृद्धानि' क्षीमानि ममाभिप्रायं 'मन्वयन्ते' सूचयन्ति ॥ ततः
चेटीकत्वाद्दर्शप्रदानसमये चेटीमुखमवलोक्य सीता आह—'आदर्शः' सुकुरः
'तिष्ठतु' 'त्वं' किमपि वक्तुं कामा इव' किञ्चित् वक्तुं कामो यस्य तादृश इव लक्ष्यसे
["तुं काममनसोरपि" इति तुमो मकारलोपः] । मन्ये अन्यदेव तव वक्तव्यमस्ति ।
तदेव प्रथमं तावद्वद ॥ ततश्चेत्याह 'एव' एतत् 'मया श्रुतं' आर्यवाल्मीकिः कुचक्री
मानमोयः वाल्मीकिना कुचको 'भवति' कथयति—अभिषेकः [आदेशे सम्भवे वा

हिरुक्तिः] वक्तुं इति ॥ सीता आह—मन्य 'राज्ये' 'कोपि भर्ता' राजा भविष्यति, ततः अभिषेकशब्दः कश्चुकिना उच्चारितः ॥

ततः 'प्रविश्य अपरा चेटी कथयति'—'भट्टिनि, 'प्रियाख्यानिक' प्रियम् आख्यानम् अस्ति अस्मिन् इति 'प्रियाख्यानिकम्' प्रियनिवेदनम् अस्ति वा विद्यते इति शेषः ["अत इनिठनौ" इति मत्वर्थोऽयं ठन्प्रत्ययः] । सम्भवेऽवहिरुक्तिः ॥

सीता कथयति—'किं किं' [आविगे हित्वम्] वस्तु 'प्रतीषा' उपलक्ष्य 'मन्त्रयसे' एवं कथयसि । कथय किं मे प्रियवचनमिति ।

ततः चेटी वदति—'भर्तृदारकः' भर्तृः स्वामिनो दशरथस्य दारकः पुत्रः युवराजः रामः किल [ऐतिह्ये अव्ययमेतत्] 'अभिषिष्यते' राज्ञि, स्वयं दशरथेनैव अभिषिच्यते । एवं रामस्याभिषेकः, स च जीवति दशरथे एव, तस्यैव आज्ञायां भवति इति हयमपि सीतायाः सुक्चनम्, अतः सीता आह—'द्वितीयं मे प्रियं श्रुतम्' । ततः आनन्दात् सीता चेटीमाह—'विशालतरमुत्सङ्गं कुरु' क्रोडं विस्तार्य विशालीकुरु, अहं त्वां पारितोषिकं ददामि इति उक्त्वा सा 'आभरणानि अवमुच्य ददाति' । अभिषेकाङ्गभूत-मङ्गलवाद्ये पटहे ध्वनितेसति, तत्शब्दे तत्तत्तत्तत् निवृत्ते च चेटी आह—'एकपदे' तत्तत्तत्तत्तत् [अव्ययमेतत्] 'अवघटिततृणीकः' 'अवघटितः' ताडितः अतः शब्दयुक्तः स एव 'तूष्णीकः' निस्तम्भः शब्दहीनश्च 'पटहशब्दः संहतः' जातः । इति तस्याः विस्मयं विलोक्य सीता सन्दिह्याना साशङ्का आह—अभिषेकस्य कोनु खलु उद्घातः' विद्मः भवेत् । इति भाविन्या विपत्तेः सूचना । ततः आह—'राजकुलानि राजगृहानि बहुवृत्तान्तानि' बहुवः वृत्तान्ताः घटनाः यत्र तादृशानि (बहुव्रीहिः) घटनावहुलानि भवन्ति अतः केनापिकारणेन भवितव्यम् येन वादिते एव पटहे पुनः निस्तम्भः आसीत् । ततः चेटी पटहशब्दविरमणे हेतुमाह—मया श्रुतम्—'भर्तृदारकं' रामं राज्ञि अभिषिच्य महाराजः 'दशरथः' वनं गमिष्यति' इति । ततः दुःखसंवाद एष इति मत्वा सीता ब्रवीति—'यद्येव' यदि एष भवेत् 'तदा तत्' तीर्थो-द्याहृतं मन्त्रपूतं च अभिषेकोदकं न प्रकृतपक्षे 'अभिषेकोदकं' भविष्यति किन्तु तत् 'सुखोदकं' सुखप्रचालनार्थम् उदकमेव भविष्यति । अभिषेकात् परं दशरथो वनं

यास्यति इति मत्वा दुःखितः पितृवत्सलो रामः अभिषेकोदकेनैव दुःखांशु प्रक्षाल्य एतत् अभिषेकोदकेनैव सुखप्रक्षालनार्थम् उदकं' करिष्यति इति निष्कर्षार्थः ।

Notes

1. नेपथ्य etc—नेपथ्य is here वेष dress, नेपथ्यं पालयतीति रक्षतीति नेपथ्य + पालि + णिनि कर्त्तरि साधुकारिणि स्त्रियाम् = नेपथ्यपालिनी the keeper of dress of the various actors in the theatre-hall or concert-hall [सङ्गीतशाला] । qual. आर्य्यरेवा ॥ आर्य्या माननीया रेवा इति आर्य्यरेवा । कर्मधा । Nom to आसीत् [in याचिता आसीत्] .

2, निवृत्त etc—रञ्ज + घञ अधिकरणे = रङ्गः theatre. But in घञ, the न of the root रञ्ज elides, if that घञ be in भावे or करणवाच्य and not in अधिकरणवाच्य as here, the rule is “घञि च भावकारणयोः” । Witness राग with भावे घञ् । रङ्गस्य प्रयोजनम्, इ तत् । नि + वृत् + क्त कर्त्तरि = निवृत्त ceased, निवृत्तं रङ्गप्रयोजनं यस्य, वहु ; qual किञ्चल्यम् । Here Prof. Paranjape thinks that the acting referred to in Pratihari's speech is over by this time. But we differ. The कालसंवादि नाटक should be befitting Rama's coronation, and that not being begun, how can the play be already over ? निवृत्त etc, means अशोकवृक्षपल्लव that remained after decoration of theatre-hall i. e. surplus sprouts of Asoka, and has nothing to do with actual acting of the play. Now-a-days आसनपल्लव are used to decorate halls on such august occasions. Women are fond of नवपल्लव, so perhaps Avadatika wanted some of these from Revā. But she did not give it to her. So to make fun with Revā, she took a bark from there.

3. याचिता—याच + क्त कर्मणि स्त्रियाम् । Pred to आर्य्यरेवा । याच is a द्विकर्मक-दुष्वादि root, so its अप्रधान कर्म [e.g. रेवा] is voiced by the

dictum “दुहादेरप्रधाने” । Thus वयम् रेवां किशलयमेकं याचितवत्यः becomes—अस्माभिः रेवा किशलयं याचिता । Compare the list of विकर्मक roots in—“दुह्याच् पच् दण्डरुधिप्रच्छि चिब्रूशसि जिमय्यमुषाम् । कर्मयुक् स्याद-कथितं स्यात्तथा नौहृक्कषवहाम्” । The plural here in अस्माभिः shows that Avadatika and all her companions were denied अशोकपल्लव । Others went away, but Avadatika alone made fun with Reva and took away a bark garment from her custody.

4. अर्हति—It here means योग्यो भवति or युज्यते । See Tika. धातुनामनेकार्थत्वात् । Nom अपराधः ।

5. एवं दोषो वर्धते—This shows how strictly a follower of truth or rectitude was Sita. She thinks that पाप grows even when snatching is done onjest. So Sita protests this too and addresses her as उन्मत्तिका because she cannot see the fault here.

5. हला—This is a form of address to one's female friend in dramas. “नाट्योक्तौ सखीं प्रत्याह्वानम्” इत्यमरः । Compare—“हला प्रियस्ते भर्ता” in Swapna IV.

6. किं नु खलु—All these अव्यय indicate वितर्कगर्भप्रश्न ।

7. शोभते—शुभं + लट् ते । Nom वल्कलम् here. Sita asks whether वल्कल will suit her or not. This foreshadows her wearing of वल्कल and going to वनगमन ।

8. सर्वशोभनीयं—शोभयितुं योग्यम् इति शुभ + णिच् + अनिय कर्मणि शोभनीयम् fit to decorate all. सवेण शोभनीयम्, सुप्सुपा ; qual. सुहृपम् । For similar ideas, compare “किमिव हि मधुराणां मण्डनं नाकृतौनाम्” —Sak. I. “सर्वमलङ्कारो भवति सुहृपाणाम्”—Avimaraka, “सर्वजनमनोमिरामं सौभाग्यं नाम”—Swapna. II. &c. True beauty is itself grace-

ful and adorns all others and as such वल्कल is made golden here.

9. पश्य—Here and in swapnanataka the Prakrit “पेक्थ” is reudered as पश्य, but it should be प्रेक्ष and Prakrit of पश्य or पश्यत् is देक्ख or देक्खदु &c ; comp—” हला पेक्खु...सहअरं अदेक्खन्ती आतुरा चक्कवाई आरडदि”—Sak. IV.

Construe—किमिदानीं शोभते = किमिदानीं वल्कलं शोभते वा न वा ।

10. सौवर्णिकम्—सुवर्णं gold. तेन स'सृष्टम् [एकौभूतम् or स'मिश्रम्] इति सुवर्ण + ठक् (by “स'सृष्टे”)...सौवर्णिकम् with gold or golden. Pred. to वल्कलम् । Usually the form used is सौवर्ण with अच् by the rule “प्राणिरजतादिभ्योऽज्” or अण् by “जातरूपेभ्यः परिमाणे” in the sense of सुवर्णविकार । Thus Malli in Meghduta writes “कांचनस्य विकारः कांचनी सौवर्णी वासयष्टिः” । But here the form being सौवर्णिक we have recourse to above deriv. Sita's देह was of golden colour, it made the वल्कल also so, hence her रूप decorated वल्कल even—it was सर्वशोभनीय । In this active sense we can also derive—शोभयतीति यम + णिच् + अनौय. कर्त्तरि बाहुलकात् = शोभनीय decorator. सर्वेषाम् शोभनीयः, इतत् । We say बाहुलकात् (irregularly) because अनौय is enjoined in the कर्म and भाववाच्य only ; the rule for कर्त्तृवाच्य अनौय as here is “कृत्यलुटो बहुलम्” । Comp “लोचन-लोभनीयाः in Bhatti. 11. and “अकृतिलोभनीया” in Rag VI &c. Poets speak of Sita as “हिरण्यो साललतेव जङ्गमा” and “तत्तकांचन-वर्णाभा” ; indeed beautiful ladies are so descibed, cp “म'चारिणी दीपशिविव” and “रोचनागौरशरीरयष्टिः” in Rag VI &c.

11. प्रहृष्टिनि तनुरुहानि —Nom to मन्त्रयन्त्रि । प्र + हृष + क्त कर्त्तरि = प्रहृष्टित or प्रहृष्ट horripilated [पुलकित] : in this sense इट् is

optional in निहा after हृष by the rule “हृषेलीमसु” । हृष्टः हृषितो वा सैवः is also correct by the varttika “विस्मितप्रतिपातयोश्च” । Thus in Gita XI we have “अदृष्टपूर्वं हृषितोस्मि दृष्टा” । Qual. तनूरुहानि ॥ Both तनू or तनू means body. तन्वाम् रोहन्ति इति तनू + रुह + क कर्त्तरि = तनूरुहाः that grow on bodies i. e. hairs. Better avoid the deriv.—रोहन्ति इति रुहाः (इय् पञ्चलक्षणः कः) ; तन्वाम् रुहाः इति तनूरुहाः ; for in that case the rule “हलदन्तात् सप्तम्याः संज्ञायाम्” should retain अलुक् of ओमी here yielding तन्वरुह—तनूरुह like अस्वीरुह etc being a संज्ञा of hair. In the case of पङ्केरुह, सरनिरुह etc. सप्तमी is sometimes irregularly retained by the rule “तत्पुरुषे कृतिवहुलम्” । But even then the words are derived as suggested above by us. Commentators of Amara all derive such words in the way we have adopted. These being all instances of उपपदतत् । The Cheti says that her horripilated hairs speak of the joy and approval of what Avadatika has said, so she can't see the necessity of saying any thing, nor out of excess of joy has she the power to speak anything.

12. वक्तुकामा—वच + तुमुन् = वक्तुम् means वचनम् । Then वक्तुम् (वचने &c) कामः यस्याः सा व्यधिवहु— । Qual. त्वम् । Here म् of वक्तुम् elides in बहु by the dictum “तुङ्काममनसोरपि” । For further details of gram. here see our notes under वक्तुकामः in Sak. Act I (just before sl. 23). Sita as a clever one divines Cheti's motive in speaking out something else, when here giving over to her this आदर्श wanted by her (to see how she looks now by वल्कल) ।

13. कोपि भर्ता राज्ञि भविष्यति—Sita is of placid and noble

mentality. She knows Dasaratha to be a राजा and राम her husband, a prince. Unless something unusual happens no change can take place therein, so she takes the अभिषेक as heard by Cheti to be of some one in some other Kingdom. Comp “यव कुवापि राज्ञः यः कोपि भर्तृपदेऽभिषिक्तो भविष्यति चेद् भवतु कामम् । का तवात्माकमास्या”—Shastri.

14. प्रियाख्यानिकम्—Nom. to विद्यते etc understood. प्रियस्य आख्यानम् । तत् अस्ति यस्मिन् इति तद्धितः उन्प्रत्ययः । सम्भवे हितम् ।

15. प्रतीष्य—प्रति + णिप् + ल्यप् । Taking, referring to, accepting &c. Comp—“स्वामी पवइलो राजशासनं प्रतीष्य”—Sak. VI. and “प्रतीष्टा च तस्य भर्तृदारिका—Swapna II. &c.

16. भर्तृदारकः अभिषिच्यते—भर्ता is master, King. दृ + खल् कर्त्तरि=दारकः a son. भर्तुःदारकः refers to the prince Rama. Similarly king's daughters are addressed as भर्तृदारिका in dramas by persons of lower ranks. उक्तकर्भे of अभिषिच्यते (अभि + सिच् + लट्ते कर्भेणि) ।

17. अपि कुशली तातः—Sita is startled at the utterance of Rama's अभिषेक । She does not understand how can it be possible without Dasaratha's demise. So she asks this. This foreshadows death of Dasaratha very soon due to सुतविप्रयोग । This also shows Sita's love and regard for Dasaratha. She does not like her husband to be king by the death of her father-in-law. She wants all to be living and to lead an ideal life (with श्वशुर and स्वामी living). Comp “प्रियं मे महाराज एव महाराजः । आर्यपुत्र एव आर्यपुत्रः” infra. Her anxiety however is removed when चेटो says “महाराजेन एव अभिषिच्यते”, This is

however a good news to her. Hence she exclaims “यदीव द्वितीयं मे प्रियं श्रुतम्” । This reveals her character in true light. She not only hails Rama’s अभिषेक, but also hails Dasaratha’s कुशल । So she rightly says “द्वितीयं प्रियम् श्रुतम्” here.

N. B.—We propose that द्वितयम् here should be a better reading, for द्वितयम् emphasises both the good news better. द्वौ अवयवौ अस्य gives द्वि + तयप् = द्वितय, or द्वि + अयच् = द्वय । Then the meaning is—I have heard प्रिय having two अवयव or divisions. And this suits us very well. Perhaps this was the poet’s reading here, changed by the scribes. Comp “द्वयपि निक्षेप इवार्पितम् द्वयम्”—Kalidasa. Here मे has either सम्बन्धे षष्ठी being related to प्रियम् ; or मे has षष्ठी in place of तृतीया ; Mr. shastri says “मे इति तृतीयार्थे अव्ययम्” ।

18. विशालतरसुतसङ्गं कुरु—Sita says this to Cheti, so that she out of joy for प्रियवयवण may give sufficient पारितोषिक to the Cheti. Then again here all the texts read सीता—(आभरणान्यवसुच्य ददाति) which should be a stage direction only and be read as —(ततः सीता आभरणान्यवसुच्य ददाति) । Indeed Prof Devadhar here reads (सीता आभरणान्यवसुच्य &c) as a stagedirection अव + सुच + ल्यप् = अवसुच्य putting off, आसुच्य means wearing. Comp “आभरणान्यासुच्य” in Malavikagnimitram. The poet here very skillfully makes Sita freed of all her ornaments and wear barks instead and foreshadows the future event of her वनगमन with Rama in such a dress. This is a step to the development of the plot.

19. एकपदे—An अव्यय meaning forthwith or simultaneously. Comp “निहन्तारीन् एकपदे” &c.

20. अवघटिततूष्णीकः—Qual. पटहशब्दः । अव + घट्ट + क्त कर्मणि
= अवघट्टितः struck i. e. sounding. तूष्णीकः means silent and
may be used as an adj. in all the genders. Amara says—
तूष्णीकः तूष्णीशैलः । But तूष्णीम् in a similar sense is an अव्यय । अव-
घट्टितश्चासौ तूष्णीकश्च इति अवघट्टित तूष्णीकः । विशेषणद्वयस्य कर्मधा । पटह-
शब्दः has ceased (निवृत्तः) as soon as struck. How can this be
in an अभिषेकोत्सव । So Cheti is at a loss to understand this.
Then Sita says “कोनु खलु उद्घातः अभिषेकस्य भवेत्” and cleverly
anticipates the incident of obstruction or विघ्न in Rama's
coronation. उद् + हन + घञ = उद्घातः blow, here it means विघ्नः ।
She then however accounts for this sudden stoppage of पटह
शब्द to some unknown cause by “बह्वृत्तान्तानि राजकुलानि” See
Tika also.

N. B.—This is also our poet's experience for he has repeated this phrase infra. also.

22. महाराजः वनं गमिष्यति—By this the incident of वनगमन is
clearly indicated by our poet in this drama.

23. नैतत् अभिषेकोदकम् &c.—construe—यद्येवं तत् (अभिषेकवारि)
न अभिषेकोदकं (किन्तु) तत् नाम (निश्चितमेव) सुखोदकं भविष्यति । See
also Tika Here the construction is tortuous. तत् is to be
made to refer to the प्रसिद्ध उदक required in अभिषेक (see sl. 3
ante). Hence तद् is प्रसिद्धार्थक here. सुखोदकम् = सुखप्रचालकम्
उदकम् = सुखोदकम् by शकपाथिपदितत् । Water to wash the
mouth with. The sense is—If Dasaratha retires just after
Rama's coronation, it will strike Rama to the quick and he
will weep even during अभिषेक । So अभिषेकवारि will serve the

purpose of his सुखप्रचालनवारि । Here also Sita shows that neither she nor Rama wants this happening. See next para and infra and note 17 above.

(ततः प्रविशति रामः) रामः—(आत्मगतम्) हन्त भोः ।

आरब्धे पटहे स्थिते गुरुजने भद्रासने लङ्घिते

स्कन्धोच्चारणनम्रमानवदनप्रच्योतितोये घटे ।

राज्ञाह्वय विसर्जिते मयि जनो धैर्येण मे विस्मितः

स्वः पुत्रः कुरुते पितुर्यदि वचः कस्तत्र भो विस्मयः ॥५॥

विरम्यतामिदानीं पुत्र इति स्वयं राज्ञा विसर्जितस्यापनीत-
भारोच्छ्रितमिव मे मनः । दिष्ट्या स एवास्मि रामः महाराज
एव महाराजः । (प्रकाशम्) यावदिदानीं मैथिलीं पश्यामि ।

(Then enters Rama) Rama (within himself)—Ho ! Ho !
when the (auspicious) drum was beav, my superiors were
present there (to watch the coronation) and I mounted up
the royal throne and water was just falling (on me) from the
mouth of the jar that was raised up to the shoulder and then
lowered down, King (Dasaratha) himself dismissed me
(from this), after summoning ; and people were astonished at
my mental equanimity or fortitude ; but ho ! Wherein lies
surprise if one's own son obeys his father's order.) As the
King himself dismissed me (from this coronation) saying
let the coronation ceremony be held in abeyance or stopped,
my mind felt relieved owing to the removal of the burden
of Kingdom. Luckily indeed I am that self-same Rama, and

Dasaratha is the paramount Lord. (Aloud) Now I will meet Maithilee (Sita).

Beng.—(ভারপর রামের প্রবেশ) রাম (আশ্চর্য)—হো, হো, মঙ্গলবাণ্য বাজিতে থাকিলে, (মঙ্গলক্রিয়া দেখিবার জন্ত) গুরুজন উপস্থিত হইলে এবং আমি সিংহাসনে আরূঢ় হইলে ও স্বন্ধ পর্য্যন্ত উত্তোলন করিয়া পরে অবনমিত ঘটুখ হইতে (অভিষেক) জল পড়িতে থাকিলে, রাজা (দশরথ) নিজেই ডাকিয়া আমাকে (এই অভিষেক হইতে) নির্বৃত্তি করিলেন, লোকজন আমার ঐর্ষ্যে অবাক হইল, কিন্তু, নিজপুত্র পিতার বাক্য পালন করিবে এতে বিশ্বাসের কি থাকিতে পারে। রাজা নিজেই ‘হে পুত্র, অভিষেক থাকুক’ এই বলিয়া আমাকে ক্ষান্ত করায় আমার মন যেন রাজ্যভার অপনীত হওয়ায় উজ্জীবিত হইল। ভাগ্যক্রমে আমি সেই রামই বটে এবং মহারাজ দশরথই সার্বভৌম রাজা রহিলেন। (প্রকাশ্যে) তবে এখন মৈথিলীকে দেখি।

Tika.—অন্বয়:—পটহে আরব্ধ, গুরুজনে স্থিতি, ভদ্রাসনে লঙ্ঘিত (তথা) ঘটে স্কন্দোত্তরনাম্যমানবদন-প্রচ্যুতিতীয় (সতি), রাজা আহুয় ময়ি বিসর্জিত (সতি), জন: স্তু ধৈর্য্যেণ বিস্মিত:। (কিন্তু) ভী:, স্ব: পুত্র: যদি পিতু: বচ: কুরুতে তত্ ক: বিস্ময়: (অস্তি)। ব্যাখ্যা—‘পটহে’ মঙ্গলতুর্থে ‘আরব্ধ’ আহুত সতি, ‘অভিষেকদর্শনার্থ’ ‘গুরুজনে স্থিতি’ সমুপস্থিত সতি ‘ভদ্রাসনে’ রাজাসনে সিংহাসনে ইত্যর্থ: ‘লঙ্ঘিত’ ময়ি আহুত সতি, তথা ‘ঘটে’ ‘অভিষেকার্থ’ মঙ্গলঘটে ‘স্কন্দ’ উদ্ভা-রণম্ ‘ভস্মোলন’ তেন হেতুনা ‘নাম্যমান’ বদন’ ঘটস্য যন্মুখং তস্মাত্ প্রচ্যুতিত ইতি স্কন্দোত্তরনাম্যমানবদনপ্রচ্যুতি [কৰ্ম্মরি সাধুকারিণি ণিনি:] তীয়’ যস্য, তাহস্মে সতি, ‘রাজা আহুয়’ আকার্য্য ‘ময়ি বিসর্জিত’ ভদ্রাসনাত্ অবতীর্থ্যগচ্ছ ইত্যাস্মে সতি ‘মে’ মম ‘ধৈর্য্যেণ জন: বিস্মিত:’। কিন্তু ভী:, অহমম বিস্ময়কারণ’ ন পশ্যামি ‘যদি স্ব: পুত্র: পিতু: বচ:’ আত্মা ‘করোতি’ পালয়তি ‘তত্’ বিষয়ে ‘ক: বিস্ময়:’ ন কৌপি বিস্ময়: বৰ্ণতে। শাটু’লবিক্রীড়িত’ ভনম্। অর্থান্তরন্যাসোলঙ্কার: ॥ ‘হে পুত্র’

अभिषेकः विरम्यताम् स्थीयताम् । स तु वारान्तरं भविष्यति नाधुना इति 'स्वयं' राज्ञा दशरथेन 'विसर्जितस्य राजासनात् अवतारितस्य 'मे मनः' तावत् 'अपनीतः भारः यस्य तादृशं च उच्छ्वसितम्' उज्जीवितम् 'इव' च जातम् । 'दिष्ट्या [आनन्दे अव्यय-मेतत् ; यद्वा-दिष्टिरिति शब्दः आनन्दे वर्त्तते ततः तृतीयैकवचने दिष्ट्या इति । हेतौ श्या । 'स एवास्मि रामः, महाराज एव महाराजः' नाहं महाराजशब्देन भूषितं किन्तु केवलं पूर्वं वत् राम एवास्मि, महाराज दशरथ एव महाराजशब्दभाक् वर्त्तते । महतः कर्त्तव्यभारात् विसर्जितः इति रामस्य आनन्दः । ततः राम आह—'इदानीं मेथिलीं मे पत्नीं सीतां 'पश्यामि' [यावद् योगे भविष्यति लट्] ।

Notes

1. Remark—The stage-direction seems faulty here in all the printed texts ; "आत्मगतम्" before "हन्त मीः and "प्रकाशम्" before "यावदिदानीं मेथिलीं पश्यामि" is necessary. For the speech of Rama here is apparently to himself at this incident of sudden stoppage of coronation. And his later motion with wordings however is made heard to all other actors when he advances towards Sita saying "यावदिदानीम्" &c. Hence we have suggested the above emendations. Comp "यौगन्धरायणः—(आत्मगतम्) हन्त मीः अर्धमवसित भारस्य...कुतः &c" in Swapna—I. sl. 11. स्वगतम् or आत्मगतम् is that which is supposed not to be within the hearing of the other actors on the stage at the time, though uttered loud enough for the audience. Compare "अथाव्यं यदहं तदिह स्वगतं मतम्" । And opposite of this is प्रकाशम् i. e. which is made within the hearing of all other actors on the stage.

2. हन्त, मीः—Two अव्ययस indicating आनन्द as said before.

3. पटङ्गे, गुरुजने, भद्रासने, षटे—All भावे ङमी by the rule "यस्य च भावेन भावलक्षणम्" । For भद्रासन see note sl. 3. भद्रासनेलङ्कृते is also a good reading here.

4. स्तब्धोच्चारण &c—उद + चर + णिच् + लुट् भावे = उच्चारणम् lifting up (उत्तोलन) । नम + कर्मणि शानच् = नम्यमान that which is lowered down. स्तब्धे उच्चारणम्, सुप् सुपा । तेन (हेतुना) नम्यमानम्, सुप् सुपा— or इतत्, if हेतु वतीया is at all intended to from इया तत् । वदन is here mouth of घट (jar). स्तब्धोच्चारणनम्यमानं वदनं, कर्मधा । तस्मात् प्रच्योतति इति स्तब्धोच्चारणनम्यमानवदन + प्र + चुात् + णिनि कर्त्तरि साधुकारिणि (ताच्छील्ये वा) = स्तब्धोच्चारणनम्यमानवदनप्रच्योति just falling from the mouth of jar which is raised up to the shoulder and then lowered down. तादृशं तोयं यस्मिन्, वह ; तस्मिन् । qual. घटे ।

5. आह्वय—आ + ह्व + ल्यप् । Having called me.

6. विसर्जिते - वि + सृज् + णिच् + क्त कर्मणि । having dismissed or sent away, Pred. to मयि ।

7. धैर्येण—हेतौ or करणे इया । This shows Rama's निर्विकारता in obeying his father even at this moment. And he as a high personage, thinks this to be very natural but this finds room for astonishment on the part of people in this matter. The भीः in the last line is only to fill up the line. Pt. shastri says “भी इति सामान्यामन्त्रणे “but we have one at the beginning here.

8. विरम्यताम्—वि + रम + लोट् ताम् भावे । Its अनुक्तकर्त्ता is अभिवर्केन । The reading विरम्यताम् here does not commend itself, for we say विराम of अभिवर्क and not its विश्राम ।

9. विसर्जितस्य—qual. मे । Its अनुक्तकर्त्ता is राज्ञा ।

10. अपनोत &c—अपनोतः भारः यस्य, वह । उद + षस + क्त = उच्छ्वसित enlivened. अपनोतभारश्च, उच्छ्वसितं, च कर्मधा ; qual. मनः । Being relieved of the heavy भार of carrying on राज्ञा, his मनस् felt composed. But this should not be a cause of joy to a dutiful personage

like Rama (cp “दिष्टा स एवास्मि रामः &c). The poet here unawares lowers Rama’s कर्तव्यपरायणता on the one side. But on the other side this is natural for a son when father is still living. And Rama was still joyous for he did not know the actual cause of अभिषेकविराम, nor did he still then know of his वनगमन ; compare—“सम्भान्तया किमपि मय्यया च कर्णे राज्ञः शनैरभिहितं च नास्मि राजा” —sl. 7 infra. Thus Pt. Shastri says here under स एवास्मिरामः etc.—“भरताभिषेकमजानत इत्यमुक्तिः ।

11. Remark.—But as to Rama, Sita was a loving friend, a counsellor (सखि, सचिव &c), it was now fit for Rama to meet Sita, so he says “यावत् मैथिलीं पश्यामि” See also Tika. मिथिलानां निवासो जनपदः—मिथिलाः । तेषां or मिथिलायाः (मिथिलानगयाः) राजा मिथिला + अञ् = मैथिलः a name of Janaka. मैथिलस्य कन्या इति मैथिल + डौष् = मैथिलौ a name of Sita. डौष comes by the rule “पुंयोगादाखायाम्” । Compare “केकयस्य दुहिता केकयी”—Padamanjari, and also see our Notes under केकयीतः is Bh I. sl. 14.

अवदातिका—भट्टिणि, भट्टिदारओ खु आअच्छुइ । णावणोदं वल्कलं [भट्टिनि, भट्टिदारकः खल्वागच्छति । नापनीतं वल्कलम्] ।

Avadatika—My lady. Prince Rama comes indeed. (And) your bark is not removed.

रामः—मैथिलि, किमास्यते ?

Rama—Maithili, what for are you sitting here ? (or—Ho do you do) ?

सीता—हं अग्रउत्तो । (उत्थाय) जेदु अग्रउत्तो [हम्
आर्थ्यपुत्रः । (उत्थाय) जयतु आर्थ्यपुत्रः]

Sita—Ho, My noble husband. (Rising) Let my husband prosper.

रामः—मैथिलि, आस्यताम । (उपविशति ?)

Rama—Maithili, Sit down. (? Sits down).

सीता—जं अग्रउत्तो आणवेदि [यदार्थ्यपुत्रः आन्नापयति]
(उपविशति) ।

Sita—As my noble husband commands (sits down).

अवदातिका—मट्टिणि, सो एव भट्टिदारअस्स बेसो । अलि
अंविअ एदं भवे [भट्टिनि, स एव भट्टिदारकस्य वेषः । अलौक-
मिवैतद् भवेत्] ।

Ava—My lady, the same indeed is prince Rama's dress.
Then this (word of अभिषेक) must be false.

सीता—तादिसो जणो अलिअंण मन्वेदि । अहवा वहु-
वृत्तान्ताणि राअउलाणि णाम [ताट्ठो जनोऽलोकं न मन्व-
यते । अथवा वहुवृत्तान्तानि राजकुलानि नाम] ।

Sita—Such person (of high rank) cannot utter falsehood ;
or, royal places are full of incidents.

रामः—मैथिलि, किमिदं कथ्यते ।

Rama—Maithili, what is being said by you.

सीता—ण खु किञ्चि । इअं दारिआ भणादि—अहिसेओ
अहिसेओ त्ति [न खल किञ्चित् इयं दारिका भणति, अभिषेक
अभिषेक इति]

Sita—Nothing momentous. This girl (Cheti) says—
coronation, coronation.

रामः—अगवच्छामि ते कीर्तुहलम् । अस्तप्रभियेकः । श्रूयताम्
—अद्यास्मि महाराजेन उपाध्यायामात्यप्रकृतिजनसमक्षम् एक-
प्रकारसंक्षिप्तं कोशलराज्यं कृत्वा वाल्याभ्यस्तमङ्गमारोप्य मातृ-
गोत्रं स्निग्धमाभाष्य, पुत्र राम, प्रतिगृह्यताम् राज्ञम् इत्युक्तः ।

Rama—I understand your curiosity. There was corona-
tion. Be it heard—Great King Dasaratha to-day, even be-
fore the priests the ministers and the subjects and when thus
almost the entire Kosala Kingdom congregated there on one
purpose, placed me as usual (from my boyhood), on his lap
and affectionately addressed me in the name of my mother's
family and said "Ho darling Rama, take this Kingdom".

सीता—तदानीं अय्यउत्ते ण किं भण्णिदं [तदानीमार्यपुत्रे ण
किं भणितम्] ।

Sita—What did noble husband say then ?

रामः—मैथिलि, त्वं तावत् किं तर्कयसि ।

Rama—Maithili, what do you guess in this matter ?

सीता—तक्केमि अय्यउत्ते ण अभण्णिअ किञ्चि दिग्घं
निस्ससिअ महाराअस्य पादमूलेसु पडिअं ति [तर्कयामि आर्य-
पुत्रे ण अभणित्वा किञ्चित् दोर्घं निःश्वस्य महाराजस्य पादमूलयोः
पतितमिति] ।

Sita—I guess that my noble husband did not say any-
thing but sighed long and fell down at the feet of the King
(Dasaratha).

রামঃ—সুস্থ, তর্কিতম্ । অল্পং তুত্ব্যশ্রীলানি হৃদ্বানি
সৃজয়ন্তে । তত্র হি পাদয়োঃস্মি পতিতঃ ।

সমং বাষ্পেণ পততা তস্যোপরি মমাপ্যধঃ ।

পিতৃমে ক্লেদিতৌ পাদৌ মমাপি ক্লেদিতাশ্চিরঃ ॥৬॥

Rama - you have guessed aright. Very few are met with, pairs of equal dispositions (or characters). Then (at that time) I indeed fell down at his (father's feet)—And by tears falling simultaneously on my head (from my father's eyes) and on his feet (from my eyes), were rendered wet my father's feet as well as my head.

Beng.—অবদাতিকা—ভট্টিনি, ভর্তৃদারক (রাম) আসিতেছেন । কিন্তু আপনার বকল ত সরান হইল না । রাম—মৈথিলি (সীতে), বসিয়া কেন ? (or—কেমন আছ) । সীতা—আর্য্যপুত্র যে । (উঠিয়া) আর্য্যপুত্রের জয় হোক । রাম—মৈথিলি, উপবেশন কর । সীতা—আর্য্যপুত্রের যে আজ্ঞা । (উপবেশন করিল) । অবদাতিকা—ভট্টিনি, ভর্তৃদারকের পূর্বের বেঘাই ত দেখিতেছি । তবে কি তাহা (পূর্বশ্রুত অভিষেক) মিথ্যা ? সীতা—তেমন জন মিথ্যা বলে না । অথবা রাজকুল ঘটনাসঙ্কুল । রাম—মৈথিলি, কি কথা বলিতেছ ! সীতা—তেমন কিছু নয়, এই বালিকা (চেটী) বলিতেছে, অভিষেক অভিষেক । রাম—তোমার কৌতূহল বুঝিয়াছি । অভিষেক ছিল বটে । শোন তবে—মহারাজ দশরথ, উপাধ্যায় অমাত্য ও প্রকৃতিবর্গের সমক্ষে অর্থাৎ, সেখানে কোশল রাজ্যস্থজনকে এক কারণে সমবেত করিয়া, বাল্য হইতে অভ্যস্ত তদীয় অঙ্কে আমাকে আরোপিত করিয়া মাতৃকুলের নামে আমাকে সন্মোদন করিয়া, ‘বৎস রাম, রাজ্যভার লও’ এই কথা

বলিলেন। সীতা—তখন আর্যপুত্র কি বলিলেন? রাম—সীতে, তুমি কি ননে কর? সীতা—মনে হয়, আর্যপুত্র কিছু না বলিয়া, দীর্ঘনিশ্বাস ত্যাগ করিয়া মহারাজের পাদমূলে পতিত হইলেন। রাম—ঠিক বলিয়াছ, আমাদের মত একপ্রকারশীলযুক্ত দম্পতী কমই সৃষ্ট হয় দেখিতেছি। তৎকালে আমি পায়েই পড়িলাম—এবং যুগপৎ আমার মস্তকে প্রবর্ত-মান (পিতার অশ্রু) এবং পিতার পায়ে পতিত (আমার অশ্রু) বাষ্প-বারি, পিতার পাদদ্বয় এবং আমার মস্তক সিক্ত করিল (অর্থাৎ পিতার পতিত অশ্রু, পিতৃপাদ পতিত আমার মস্তককে, এবং আমার অশ্রু তদীয় পাদদ্বয়কে সিক্ত করিল)।

Tika.—ভট্টিন ইত্যাদি—ভট্টদারকং রামম্ আগতং দৃষ্টা অবদাতিকা কথয়তি—ভট্টিন তথ ‘বল্কলং তাবত্’ আগতেপি স্বামিনা ‘নাপনীত’ বচনে স্মৃতিস্মৃতাৎ বল্কলম্ পরিহৃতম্ অন্যেন বিশেষতঃ স্বামিনা ন দ্রষ্টব্যম্। ততঃ সীতা সম্ভ্রমাত্ আহ—“হম্ আর্যপুতঃ” ॥ আগতং ভট্টরি সীতা উত্থায় জয়শব্দম্ উচ্চারিতবতী, ততঃ রামাদর্শনে উপবিষ্টায়াং তস্যামবদাতিকা কথয়তি—‘ভট্টদারকস্য’ রামস্য ‘স এব’ পূর্বোক্তযুবরাজোচিত এব বৈষ: ন তু অভিধিকাকালং রাজোচিতবৈধো দৃশ্যতে। তত্ ‘এতত্’ পূর্বস্থতম্ অভিধিকবচনং ‘অলীক’ মিথ্যা ভবেন্ [সম্ভাবনায়াং লিঙ]।

ততঃ সীতা কথয়তি—‘তাড়শা জনঃ’ আর্যবাল্যকিরূপঃ কল্পকিজনঃ ‘অলীক’ ন মন্বয়তি’ ন প্রযুক্তি। অথবা অভিধিকোচিতবদাদর্শনে কারণান্তরং বর্ততে—‘যতঃ রাজকুলানি বহুহীনানি এব’ ভবন্তি। অতান্তরে রাম আহ—মৈথিলি, ‘কিমিদ’ ত্বয়া কথ্যতে। ‘দারকা’ খিটো বদতি—অভিধিক ইতি [সম্ভ্রমি দ্বিহক্তি:]। রামঃ পুনরাহ—‘তে কীতৃহলম্ অবগচ্ছামি’ জানামি অসি অভিধিকঃ’ অভিধিক আসীত্ এব [“বর্তমানসামীপ্যে বর্তমানবদা” ইতি অতীতে লটপ্রয়োগঃ]। ‘শূর্য্যতাম্’ আকর্ষণ্যতাং ত্বয়া—‘অদ্য মহারাজেন দর্শয়েন উপভাষ্যামাস্যপ্রকৃতি-জনসমচ্চমেব’ রাজ্যস্থসর্বজনসমচ্চমেব অতঃ ‘কৌশলরাজ্য’ তব ‘একপ্রকারেণ একপ্রয়োগেনে’ স’চ্চিতং সম্মীলিতং ‘কৃত্বা’ বিধায়, তব কৌশলরাজ্যস্য সর্বজনসমা-

गमात् । ‘वाल्याभ्यस्तम् अङ्गम् आरोग्यं’ मम वाल्यात् प्रभृति परिचिते तदङ्गे स्थापयित्वा स्नेहातिशयादेव ‘मातृगोत्रं स्निग्धं’ सवात्सल्यम् ‘आभाष्य’ स्नेहात् कौशल्यादिशब्दमुखेन मां सम्बोधय — ‘पुत्र राम राज्यं प्रतिगृह्यताम्’ त्वया इति अहम् ‘उक्तः अस्मि’ आदिष्टोऽस्मि ॥ स्नेहातिशयात् ‘किञ्चित् अभिलषित्वा’ आर्य्यपुत्रेण रामेण ‘दीर्घं’ निःस्वस्य महाराजस्य दशरथस्य पादमूलयोः पतितम् — इति कथितायां सीताया रामः कथयति — ‘सुष्ठु तर्कितम्’ त्वया । यतः त्वं मम तुल्यशीला अतएव त्वमेवं वक्तुं शक्नोसि । एतदिभिर्प्रत्येकं राम आह — ‘तुल्यशीलानि’ तुलासम्भावानि ‘हृद्धानि’ स्त्री-पुंसनिष्ठानि ‘अल्पं सृज्यन्ते’ प्रजापतिना विधोयन्ते वा संयोज्यन्ते । ‘तव’ तस्मिन् हि काले अहं ‘पादयोः पतितः अस्मि’ भवामि एव ॥

सममित्यादि—अन्वयः । समं (युगपत्) मम (शिरसः) उपरि पतता तस्यापि अधः पतता वाक्येण, मम शिरः क्लेदितम् अपि मे पितुः पादौ क्लेदितौ ।

व्याख्या—‘समं’ युगपदेव [युगपत् अथ अत्र अन्वयमेतत्] ‘मम’ शिरसः ‘उपरि’ देशे ‘पतता’ प्रवर्त्तमानेन ‘तस्य’ पितुरपि ‘अधः’ अधोदेशे पाददेशे इत्यर्थः ‘पतता’ प्रवर्त्तमानेन ‘वाक्येण’ अश्रुवारिणा ‘मम शिरः क्लेदितं’ आर्द्रीकृतम् ‘अपि मे पितुः पादौ क्लेदितौ’ आर्द्रीकृतौ । अत्र मयि पितृपादमूले पतिते स्नेहजन्यं मदश्च पितुः पादौ सिक्तवत् पितृश्च च मम शिरः सिक्तवत्—इति सामर्थ्यात् यथामग्न्यम् अन्वयो ज्ञेयः । श्लोके प्रक्रमभङ्गदोषः । [अनुष्टुप् छन्दः] ॥

Notes

1. Remark—Rama asks “मैथिलि, किमास्यते” then Sita shows सम्भ्रम by “हम् आर्य्यपुत्रः” and then utters victory or जयशब्द on Rama. But here before “जयतु आर्य्यपुत्र” in Sita’s speech we must have “उत्थाय” । Otherwise the stage direction becomes faulty. For later on we have “सीता—यदार्थ्यपुत्र आज्ञापयति (उपविशति)” ; unless she first rises thus, उपविशति has no meaning ; for Ramas sees her seated when he says “किमास्यते” । Further to utter जयशब्द to her husband, decorum wants her to rise up

and she as an ideal heroine should not be lacking in this. So we put the stage—direction “उत्थाय” here.

N. B.—Similarly first “उपविशति” after Rama’s speech “नेषिलि आस्यताम्” is meaningless and should be omitted, though seen in all the printed editions.

2. हम्—An अव्यय indicating सम्बन्धन on the part of the नायिका i. e. सीता here. Comp “पद्मावती—हम् अयाउत्तो” &c. in Swapna nataka and Act V infra.

3. तादृशो जनः अलीकं न मन्त्रयते—Sita being सत्यवादिनी judges all others of high rank as like herself and cant believe that a chamberlain like noble Balaki can tell a lie. But she accounts for Rama’s previous dress even now when coronation was announced, as due to some other cause, for she (Sita) Knows very well that राजकुल is full of incidents— (see ante).

4. Construe —अयं महारारजंन ‘पुत्रं रामं रंजं प्रतिगृह्यताम्’ इति अहम् उक्तः अस्मि । Or—इति अस्मि (अहम्) उक्तः ॥ अस्मि is either a तिङन्त प्रतिरूपक अव्यय meaning अहम्, or it is लट् सि of the root अस् ।

5. उपाध्याय etc —उपेत्य अस्मात् अर्थायति इति उप + अधि + इ + घञ् अपादानं = उपाध्याय preceptor (here including priest). अमात्य minister. प्रकृतिजन subjects. समोपलमन्त्राः इति सम् + अक्षि + टच्च् समासान् in अव्ययी भाव = समक्षम् before. Here the समासान् in अव्ययीभाव comes by the varttika “प्रतिपरः समनुभाञ्चुः under the rule “अव्ययीभावे शरत् प्रवृत्तिभ्यः” । प्रकृति = प्रकृतिसमूह or प्रजावर्गः । उपाध्यायश्च अमात्याश्च प्रकृतिजनाश्च, इति एतत् इह । तेषां समक्षम्, इतत् । Adv. qual. कृत्वा । As almost all the main personages of कोशलराजा (of which अयोध्या is the capital) gathered there, so it is said “कोशलराजाम् एकप्रकारसंचित्रं कृत्वा” ।

6. एकप्रकारसंक्षिप्तम्—Pred. to कोशलराजम् । एकः प्रकारः (प्रयोजनं) कर्मधा । तेन संक्षिप्तम् (संक्षेपितं), इत्तम् । Here संक्षिप्त is “made gatherd” i. e. सम्मेलित ।

7. बाल्याभ्यस्तम्—qual. अद्वयम् । बाल्यात् अभ्यस्तम्, सुप्तम् । Which was habituated to Rama from his boyhood up to the attainment of यौवन perhaps.

8. आरोग्य—आ + रुह + णिच् + लाप् । आरोग्य is an alternative form in णिच् by the rule “रुहः पौऽन्यतरस्याम्” ।

9. मातृगोवत्—मातृः गोव (वशः), इत्तम् । तम् । Obj of आभाष्य (आ + भाष + लाप्) । Preferably out of affection for Rama and कोशला, Dasaratha addressed him by some word as कोशला-नन्दन &c. See next.

10. स्निग्धम्—स्निह + क्त । Adverb. qual, आभाष्य ॥ आर्यपुत्रेण किं भणितम्—Sita puts this question to Rama to know whether he gladly and without any hesitation accepted Dasaratha's proposal of राजाभारग्रहण ।

11. निःश्वास—निर् or निस् + श्वास + लाप् । Sighing. निश्वास is also correct from “नि” ; then it means all kinds of respiration inhaled or given off i. e. नासागतवायु । However both are taken as नासा निर्गत वायु । निःश्वास is better for निर् suggests this. Sita rightly recognises that the स्नेहाभिवाक्ति on the part of महाराज दशरथ cannot but overcome Rama with emotion. Thus he was so moved with affection that he could not speak anything, and sighed on for this heavy new task, but still he fell flat on his father's feet, due to implicit obedience and affectionate acceptance of his order e. g. राजा प्रतिगृह्यतां त्वया । Com-

pare "जोहायामसि मे पदां सदृश्यां सदृशः सतः । उत्पन्नस्तं गुणजोष्ठो मम रामात्मजः प्रियः" (quoted by Prof. Kale). In other words in spite of reluctance to take राजाभार, Rama out of affection had no other alternative but to accept his father's order.

12. अल्पम्—here adverb qual सृजान्ते ।

13. सृजान्ते—सृज + लट् अन्ते कर्मणि । Agrees with उक्तकर्म—इहानि । Here सृज दिवादि meaning सम्बन्धे may be taken ; or better सृज तदादि meaning सृजन (creation) should be taken for ; दिवादि सृज is usually अकर्मक ; such इह of equal dispositions are rarely created or united by god.

14. तृतीयशीलानि—शील disposition, mentality, habit &c. see also Kulluka under Manu II. 2 under स्मृतिशीले । तृतीया शीलं येषाम्, बहु । qual. इहानि । इह is got by निपातन in the rule "इहं रहस्य मर्यादावचनं वातकमण यज्ञपातप्रयोगाभिव्यक्तिषु" the form इह may be allowed in the sense of रहस्य etc. इ is doubled giving द्विइ, then the first इ becomes इम् and the second इ, the whole being, in the neuter. The sense of pair is got by योगविभाग of इहम् in the rule.

15. तत—तद् + इ (७मी) तल् स्वार्थे =तत i. e, at that time (तस्मिन् अवसरे) ।

16. समम्—An अवयव meaning युगपत् ।

17. क्लेदितौ—क्लेद (आर्द्राभाव) + णिच् + क्त कर्मणि । Construe—पतता वाप्येण पितुः पादौ क्लेदितौ, and "मम शिरस उपरि पतता वाप्येण (i. e. पितुःवाप्येण) समापि शिरः क्लेदितम् । See also Tika here. Though Rama was rather unwilling to accept such a great burden of राजाभार at this stage, still out of affection and obedience he

threw himself on his father's feet and began to weep. This made his father also weep. Thus took place wetting of Dasaratha's feet by Rama's tears and wetting of Rama's head by Dasaratha's tears.

18. किमास्यते—This may be the form of asking welfare in Bhasa's dramas, (as, How do you do); or it may be taken in its literal way.

सीता—तदो तदो [ततस्ततः] ।

Sita.—Then, what then ?

रामः—ततोऽप्रतिगृह्यमाणेष्वनुनयेषु आसन्नजरादौषैः स्वैः प्राणैरस्मि शापितः ।

Rama—Then I not (readily) accepting his entreaties (to accept राजाभार), I was entreated (or chid) in the name of his own life

सीता—तदो तदो [ततस्ततः] ।

Sita—Then, what then ?

रामः—ततस्तदानीम्—

शत्रुं प्रलक्ष्मणगृहीतघटेऽभिषेके

कृत्रे स्वयं नृपतिना रुदता गृहीते ।

सम्भ्रान्त्या किमपि मत्परया च कर्णे

राज्ञः शनैरभिहितं च न चास्मि राजा ॥ ७ ॥

Rama—Then at that time of coronation wherein Satrugghna and Lakshmana held the jar (full of holy waters), and the sobbing King Dasaratha himself was holding the royal um-

brella, Manthara whispered lowly something in his ears with great concern, and I did not become a King

Beng.—সীতা—তারপর, তারপর। রাম—তখন আমি মহারাজের (রাজ্যভার গ্রহণরূপ) অনুনয় স্বীকার না করিলে, তিনি জরাত্বল স্বশরীরদ্বারা আমায় ভৎসনা করিলেন (or—অনুরোধ করিলেন) [অর্থাৎ আমি রাজ্যভার না লইলে প্রাণত্যাগ করিবেন বলিলেন]। সীতা—তারপর, তারপর। রাম—তারপর তখন সেই অতিবেশ শক্র ও লক্ষণ জলপূর্ণ মঙ্গলঘট ধরিলেন, রাজা স্বয়ং রাজহুত ধরিলেন, এমন সময় মহারা সন্তুষ্টভাবে আসিয়া কাণে কাণে ধীরভাবে (আপ্তে আপ্তে) কি বলিল এবং আমি রাজা হইলাম না।

Tika.—সীতা ইत्याদি সূগমম্। রাম: কথয়তি—‘তত:’ তদনন্তর ময়ি পিতৃ-
পাদপতিনে বাধ্যযুক্তি চ মতি পিতা মে অনিন্দ্যা নিয়িতা মাং রাজ্যযহগায়া অনুরূপান্
তদনন্তরম্ ‘অনুনয়েষু’ পিতৃকৃতেষু অনুরোধে—‘অপ্রতিগৃহ্যমাণেষু’ ময়া অনমুপ-
তেষু সতমু ‘আমন্ত্রজরাদৌষৈ:’ প্রাশ্রজরাদৌষৈ: ‘স্বশরীরৈ:’ শাপিত: ‘অস্মি’ উপলব্ধ: (অনুরূপ:
বা) অস্মি। যদি ত্বং রাজ্যভারং ন স্বীকরোষি তদাহং প্রণান্ জহ্যাম্ ইत्याহ মে
পিতা ॥ ততস্তুদানীমিত্যাদি—অন্বয়:। অভিষেক শব্দ, পল্লবলক্ষণগৃহীতঘটং সীতি,
কটতা নৃপতিনা (দশরথেন) স্বয়ং কৃতে গৃহীতে (চ মতি), সম্ভ্রান্তয়া (সম্ভ্রমং
ত্বারিতমাগতয়া) স্মরিতয়া (কেকযীপরিচারিকয়া) রাজ: কর্ণে: শব্দে: কিসপি অভিহিতং
চ অহং রাজা নাস্মি (ন ভবানি)। ব্যাখ্যা সূগমা ॥ বসন্ততিলকং ব্রহ্মম্।
তল্লক্ষণং যথা “ঈযং বসন্ততিলকং তমজাজগৌ গ:” ॥

Notes

1. তত: তত:—সম্ভ্রমং দিকৃতি:।

2. অপ্রতিগৃহ্যমাণেষু—প্রতি + যহ + শানচ কর্মণি = প্রতিগৃহ্যমাণ being
accepted. তেষু। Qual. অনুনয়েষু (which has ভাবে ওমৌ)। Rama
was unwilling to accept রাজ্যভার at such a stage, this দশরথ

understood from his attitude of sighing and falling flat on his feet, so now he again entreated him to gladly accept राजाभार ।

3. आसन्न &c. - आ + सद + क्त कर्त्तरि = आसन्न near by, i, e, arrived. करायाः दोषः इति जरादोषः, इतत् । आसन्नः जरादोषः यस्या, बहु । Qual. प्राणैः (which has करणे र्या) । Note that the base जरा becomes जरस् optionally when अजादि विभक्ति प्रत्यय follows (e. s. औ, जस, अम्, आ &c).

4. शापितः—शप + णिच् + क्त कर्मणि । स्वाये णिच् as in 'रामोराजाम-कारयत्' etc. seems better here ; for in the sense of either chiding or entreating शप should be transitive ; also comp "वयस्यभावेन शापितोसि यदि सत्यं न भणसि"—Swapna, and "प्राणैः शापितः 'स्यात् यदि सत्यं न ब्रूयात्"—Balacharita. Dasaratha either entreated him or chid him with this that if Rama did not heed his request, he will give up his प्राण ।

5. शवृघ्न &c - शवृन् हन्ति इति शवृ + हन + क्त कर्त्तरि = शवृघ्नः, उपपद-तत् by the varttika "कप्रकरणे मूलविभुजादिभ्यः उपसंख्यानम्"—words like मूलविभुज are derived with क । शवृ is of this class. This is after हरदत्त, भट्टोजि etc. Madhava has शवृ + हन + टक् कर्त्तरि बाहुल-कात् । He says बाहुलकात् (irregularly) because the rule "अम-नुष्यकर्त्तृके च" requires the कर्त्ता of हननक्रिया to be other than human (अमनुष्य) to admit टक् । Mallinatha cites a third view, viz, च in the rule is suggestive. It means also. But when meaning 'also when the कर्त्ता is अमनुष्य' it is implied that the affix is available sometimes with a मनुष्य as कर्त्ता । Hence शवृघ्न is allowable. The two deriv. give diff. fem. forms—suppo-
sing शवृघ्न to be an ordinary attributive and not a संज्ञा, we get

शत्रुघ्नो स्त्री with क but शत्रुघ्नी स्त्री with टक् । शत्रुघ्नश्च लक्ष्मणश्च, इन्द्र । ताभ्यां गृहीतः, इतत् । तादृशः घटः (तीर्थजलपूर्णः मङ्गलघटः) यस्मिन्, वह् । equal अभिवेकि (which has भावे ७मी) । Acc. to Ramayana Bharata along with Satrughna was in मातुलकुल । But here for dramatic purpose to increase Bharata's pathos the poet makes all the brothers present at अयोध्या except Bharata. Prof. Paranjape thinks that Bhasa seems to refer to Satrughna's return along with Bharata in किं शत्रुघ्नी नामभियातः in Act III. But Mr. Kale and Pt. Shastri differ from this view rightly. For there, this is asked to भट्ट come from अयोध्या, and evidently Bharata asked whether शत्रुघ्न is come from अयोध्या or not ? Bharata's use of आतरः in III. sl. 3 also support this, as said by Mr. Kale. Both Satrughna and Lakshmana, as Rama's well-wishers and brothers held the मङ्गलघट over him. And the कृत was गृहीत by नृपति दशरथ himself.

6. किमपि अभिहितम्—किमपि implies something indescribable and unknown to Rama. Rama knows this much only that his coronation* was suddenly stopped at the whispering of Manthara, the maidservant of Kaikeyi. Later incidents will be known to him later on.

7. सन्ध्यां नम्यया—मम्यया came in haste and concern and Dasaratha heeded to her words. This makes the King apparently a स्त्री to the eyes of the readers.

8. न चास्मि राजा—Construe—अहं च राजा न अस्मि (भवामि), or अस्मि (अहम्) राजा न (भवामि)—see ante. Rama says this quite

unperturbed, because he was not very willing for the राजा when and he did not know further developments as yet.

सीता—पित्रं मे । महाराजो एव महाराजो, अय्यउत्तो एव अय्यउत्तो [प्रियं मे । महाराज एव महाराजः । आर्यपुत्र एवार्यपुत्रः] ।

Sita—Joy to me, Great King Dasaratha is a sovereign and my husband is the same (even) now.

रामः—मेथिलि, किमर्थं विमुक्तालङ्कारासि ?

Rama—Maithili, why are you destitute of ornaments ?

सीता—ए खु टाव आवज्भामि [न खलु तावत् अवधामि]

Sita—I have not indeed put on these as yet.

रामः—न खलु । प्रत्यग्रावतारितैर्भूषणैर्भूषितव्यम् ।

तथाहि—

कर्णौ त्वरापहृतभूषणभुग्नपाशौ

मंस्रंसिताभरणगौरतली च हस्तौ ।

एतानि चाभरणभारनतानि गात्रं

स्थानानि नैव समतामुपयान्ति तावत् ॥ ८ ॥

Rama—It can't be so. The ornaments must have been removed very recently. For example—The ears have their lobes curved because the ornaments there are removed hastily now ; the hands have the surfaces of the palms red owing to the ornaments being forced out through these just now, and the places on your body depressed due to wearing of weighty ornaments, have not as yet regained natural evenness.

Beng.—সীতা—আমার পক্ষে ভাল। দশরথই রাজা এবং আৰ্য্যপত্র
যা ছিলেন তাই আছেন। রাম—সীতা, অলঙ্কার খুলিয়াছ কেন?
এখন পর্য্যন্ত (অলঙ্কার) ধারণ করি নাই। রাম—তা হতে পারে না।
অলঙ্কার সখঃই খোলা হইয়াছে। কারণ—এইমাত্র ত্বরায় ভূষণ খোলায়
কর্ণের লতিকার (ভূষণের) খাঁজের দাগ রহিয়াছে; হাতের তলগুলি
এখনও লাল রহিয়াছে, কারণ এইখান দিয়া কটেকাদি ভূষণ সজ্জা
সজ্জার টানিয়া বাহির করা হইয়াছে। আর তোমার গাত্রে অল-
ঙ্কারের ভারে ভূষণস্থানগুলি এখনও সমানভাবে ধারণ করে নাই
(অর্থাৎ এ হতে মনে হয় ভূষণ এইমাত্র খোলা হইয়াছে)।

Tika.—ইদানামপি রাম যুবরাজিন অতঃ কিবলার্থ্যপুত্রেণ প্রাপ্তমিচ্ছত্যা সীতয়া
অভিষিক্তোপাতৃ সঙ্ঘর্ষে কথিতম্—‘মি প্রিয়’ সজ্জাতম্। যতঃ—‘মহারাজঃ দশরথ এব
মহারাজঃ’ রাজ্যভারচালনে ব্যাপৃতঃ। ‘আর্য্যপুত্রঃ’ রামশ্চ স এব, ন তু মহারাজ-
শব্দে ন যোজিতঃ, এতৎ পূর্বমপি দ্রষ্টব্যম্। রাম আহ—‘কিমর্থম্’ ‘বিমুক্তাঃ’ অপনৌতা
অলঙ্কারা ভূষণানি যত্যাঃ, তাড়শা ‘অসি’ ভবসি? সীতা ব্রবীতি—ন খলু তাবত্
আবপ্নাসি’ অলঙ্কারান্ অত্যাপি ন ধারয়ামি [‘খলু’ ইতি নিশ্চয়ে অব্যয়ম্। তাবত্
ইত্যন্বয়ঃ। ‘অসি’ ইত্যন্বয়ঃ] ॥ ততঃ রামঃ কথয়তি—‘ন খলু’ এতৎ নৈব সম্ভবেত্,
তদুক্তং নৈব যুক্তং প্রতিভাতি। ‘ভূষণৈঃ প্রতাপয়ম্’ সত্যঃ যথা তথা অবতারিতানি [সুপ্
সুপা] তাড়শৈঃ ‘ভবিতব্যম্’। ‘তথাহি’ ইতি নিজোক্তম্বেব দ্রষ্টব্যম্ [নিদর্শনৈঃ
মেতৎ]।

অন্বয়ঃ। কণৌ ত্বর্যপত্নতমুপাধিপৌ (ভবতঃ), হস্তৌ মংস্ সিতাভরণ গৌর-
তলৌ (চ ভবতঃ)। এতানি চ গাতৌ আভরণভারনতানি স্খানানি নৈব সমতামুপ-
যান্তি তাবত্।

ব্যাখ্যা—‘কণৌ’ তব ‘ত্বর্য’ ময়ঃকৃতত্বর্য্য অপত্নতমুপাধিপৌ ‘ভূষণ’ যাত্মা তাড়শৌ
অতএব ‘মুগ্ধঃ’ বক্রতাশাপন্নঃ ‘পাশঃ’ কৌমলাশভাগঃ যথোঁ তথাভূতৌ চ। তব কণপাশে
মুগ্ধকৃতরেখা দৃষ্টা মন্যে ভূষণাবগারণমধুনৈব বিহিতম্। ‘হস্তৌ’ চ নৈব ‘মংস্ সিতানি’
অপসারিতানি আভরণানি’ যাত্মা ততশ্চ ‘গৌরৌ’ লোহিতৌ তলৌ যথোঁ তাড়শৌ। অতঃ

सद्यः हस्तात् अपसारितानि भूषणानि इत्यहं मन्ये । एवञ्च तव 'गात्रे' एतानि 'आभरण-
भारनतानि' आभारणभारेण निबोभूतानि 'स्थानानि' कोमलस्थानानि 'नैव समताम्
उपयान्ति' प्राप्नुवन्ति । यदि भूषणापहरणात् कालः कश्चित् गतश्चेत् तदा ते निम्न-
भूतानि भूषणस्थानानि समतां भज्युः, किन्तु तानि न तथा, अतः मन्ये भूषणावतारात्
पर्याप्तोहि कालो न गतः । [अत्रापि 'तावत्' इति वाक्यालङ्कारे अव्ययम्] । यथावद्
वस्तुवर्णनात् स्वभावोक्तिरलङ्कारः । वसन्ततिलकं वृत्तम् ॥

Notes

1. Remark—Sita also does not wish Rama to be a King now. She thinks it too premature at this moment considering Rama's age, inexperience etc, and says "प्रियं मे...आर्यपुत्र एवायं पुत्रः" ।

2. आवधामि—आ + वध् + लट् मि । I wear. Sita says this in a clever way. I do not indeed wear ornaments may imply (i) that these are not worn at all, or (2) implying that I have not indeed put on these after I have put these off. Rama understands this in the first way and protest this by 'न खलु' [खलु इति निश्चये अव्ययम्] ।

3. तथाहि—A compound अवयव denoting हेतु (cause) here :— or better—it means निदर्शन (meaning "for example") as suggested in गणरत्न by its author वङ्गमान by citing the line of Kumara "तथाहि ते शीलमुदारदर्शने तपस्विनामपुपदेशतां गतम्" ।

4. त्वरापहृत &c—भुज + क्त = भुज curved (रेखायुक्त) । पाश is here lobes of the ear (कर्णलतिका where ear-rings are worn); त्वरया अपहृतम् । तादृशं भूषणं याभ्याम्, बहु । (ततः) भुग्नौ पाशौ ययोः, बहु । त्वरापहृत-भूषणौ च तौ भुजपाशौ, कर्मधा । Or त्वरया अपहृतानि । तादृशानि भूषणानि । तेन भुग्नौ । तादृशौ पाशौ ययोः । Qual. or Pred. to कर्णौ । The line

made on the lobe of the ear by ear-rings show that these are removed hastily just now.

5. स'खंसित &c—सम् + खंस + णिच् + क्त कर्मणि = स'खंसित made to slip down. स'खंसितानि आभरणानि याम्याम्, बहु । (ततः) गौरौ तलौ ययोः, बहु । संखंसिताभरणौ च तौ गौरतलौ च, कर्मधा । or better—संखंसितानि आभरणानि, कर्मधा । तेन गौरौ । तादृशौ तलौ ययोः, बहु । Qual. or Fred. to हस्तौ । The palms are even now red because bracelets etc are forced out of the hand through these portions just now.

6. आभरणभारनतानि—qual. स्थानानि । आभरणस्य भारः, ; तेन नतानि (निम्नीभूतानि), ३ तत् । The lines on the bodies due to wearing of ornaments have not as yet become the same or even with the body—thereby showing that just now are ornaments removed from these places. In other words, Rama thus proves that “आभरणानि न आवध्नामि” is not correct at all, but these are removed just now.

7. Remark—Note that due to wearing of ornaments, a low or depressed line is seen on those particular parts of the bodies but these go off when the ornaments are removed and a good length of time elapses. Rama keenly observes this and puts these facts in support of his statement (भूषणैः प्रतायावतारितैः भवितव्यम्) ।

सीता—पारेदि अयमउत्तो अलिअंवि सच्चं विअ मन्तेदुं
[पारयति आयेयपुत्रः अलोकमपि सत्यमिव मन्त्रयितुम्] ।

Sita - My noble husband can represent a false thing as a true one.

রামঃ—তেন হি অলঙ্কিত্যতাম্ । অহমাদর্শং ধারয়িষ্যে ।
(তথা কৃত্বা নিবর্ণ্য) তিষ্ঠ—

আদর্শং বল্কলানৌব কিমেতি সূর্য্যরশ্ময়ঃ ।

হসিতেন পরিজ্ঞাতং ক্রোড়ে যং নিয়মসৃষ্টহা ॥ ৫ ॥

অবদাতিকে, কিমেতৎ ।

Rama—Then decorate yourself (with ornaments) , I will hold the mirror. (Doing so and eyeing closely) wait (and let me see)—

I see barks as if in the mirror ; are these the rays of the sun ? O I understand these from your laugh. Is this for fun or out of a desire to observe a vow ?

Beng.—শীতঃ—আর্য্যপুত্র অলীককেও সত্যরূপে প্রতিপাদন করিতে পারেন । রাম—তবে (এখন) আভরণদ্বারা নিজেকে অলঙ্কৃত কর । আমি আয়না ধরি । (তাহা করিয়া ও ভালরূপে দেখিয়া) অপেক্ষা কর—আয়নাতে বঙ্কল মনে হইতেছে, এগুলি কি সূর্য্যাকিরণ ? তোমার হাসি দ্বারা জানিলাম (এগুলি বঙ্কল) । এটা কি ক্রৌড়া না ব্রতধারণেচ্ছা ।

Tika.—‘অর্থ্যপুত্রঃ অলীকম্ অপি’ মিথ্যা বস্তু অপি ‘সত্যমিব মন্বয়িতু’ স্থাপয়িতুং বা ‘ধারণয়তি’ শব্দোক্তি । ততঃ রাম আহ—‘তেন’ যতঃ মে বচনম্ অলীকম্ অথচ সত্যম্, অতঃ ‘অলঙ্কারান্ ন খলু আবগ্ৰামি’ ইতি সত্যং চেৎ তদা অধুনা ‘আত্মা আভরণৈঃ ত্বয়া অলঙ্কিত্যতাম্ হি’ । ‘অহমেব তাবৎ আদর্শং ধারয়িষ্যে’ । ‘তথা কৃত্বা’ আদর্শং ধারয়িত্বা ‘নিবর্ণ্য’ নিপুণং দৃষ্টা আহ—‘তিষ্ঠ’ নেদানৌব অলঙ্কারান্ ধারয় কিন্তু অপেক্ষস্ব, যতঃ অহমাদর্শং অমৃতপূর্ব্বং কিञ্চিত্ পশ্যামি ॥

অন্বয়ঃ—আদর্শং বল্কলানি ইব (দৃশ্যন্তে বা ভবন্তি), এতে সূর্য্যরশ্ময়ঃ কিম্ ?

हसिनेत (हासने हेतुना) परिज्ञातम् (वल्गुलमेतत् इति ज्ञातम् मया) । इयं क्रीडा (भवेत्) उत नियमस्पृहा (व्रतधारणेच्छा स्यात्) ?

व्याख्या—सुगमा ॥ ततः किमर्थं वल्गुलं धृतमिति सीताया वाक्याभावात् अविदित्वा रामः कथयति—अवदातिके, 'एतत् किम्' किमर्थम् एतत् स्यात् । क्रीडार्थं वा व्रतधारणार्थं वा ।

Notes.

1. पारयति—पार (अदन्त चुरादि) + लट्ति । Nom. आद्य पुंवः । Can fulfil or do. Comp "जवेन गा घतितुमपारयन्तः"—Bhatti IV. पृ + णिच् चुरादि also may give this form in this sense. पृ ह्रादि in the sense of पालन or पूरण in णिच् also yields पारयति, but as this is सकर्मक, so further णिच् will be unnecessary ; so better avoid that here. Sita to defend herself says Rama's statement as wrong indirectly, by saying how skillfully he can establish his own wrong statement as true—"प्रत्ययावतारितैः भूषणैः भवितव्यम्" ।

2. तेन—हेतौ श्या । As mine is wrong and yours true then do put on these ornaments now. I hold the necessary आदर्श (mirror) धृ + णिच् (भ्रादि or चुरादि) + लृट् स्ये । "णिचश्च" इति आत्मनेपदम् कथञ्चित् समाधेयम् । For strictly the action does not benefit the agent. For a similar use of Bhasa, compare "वासवदत्तायै कथयिष्ये" in Swapnā.

N. B.—Rama here thus as a good husband wants his wife to be rightly decorated—not that he is fickle but he wants Sita to be so. Because she is a prince's wife and a paragon of beauty.

3. निर्वर्ण्य—निर्व् + वर्णि + ल्यप् । Apparently it seems strange that Rama who so minutely watched the depression on bodies

where अलङ्कार are worn, did not so long notice pieces of barks on Sita's body. But note that these being सौवर्णिक (golden) in contact with Sita's body, Rama did not notice these as वल्कल । He now notices these on close observation and says to Sita to wait (तिष्ठ) and not to decorate herself now, so that he may see what these really are. By तिष्ठ here the poet makes Sita go without अलङ्कार hence.

4. वल्कलानि — Nom to भवन्ति or उक्तकर्म of दृश्यन्ते । The plural shows—अवदातिका brought a collection of several pieces and Sita took up some; and the collection is taken as one whole elsewhere before, or she brought a piece which Sita tore to pieces to suit her purpose; so जातौ एकवचनम् in वल्कल elsewhere in किं नु खलु वल्कलं शोभते वा न वा &c seems best. Sometimes plural as here and in कौतूहलेनावह्वानि वल्कलानि infra, is used with ref. to several pieces of वल्कल । Comp “अवदातिकया आच्छिद्य आनीला वल्कलाः” infra. Golden colour of Sita having reflected on barks and having thus made these golden, Rama again doubtfully says—एते सूर्यरश्मयः किम् (i. e. are there sun's rays reflected here).

5. हसितेन परिज्ञातम्—Now Sita's laugh made him conjecture that this is not सूर्यरश्मि and come to the conclusion that this is bark. Now Rama was sure of his conclusion, so we have परि (intensively) before ज्ञातम् ।

6. इयं क्रीडा—Then Rama wants to know whether this was by way of play or joke with सखी; or it was नियमस्यूता i. e. a

desire for observing नियम or vow (व्रत) ॥ नियमे (व्रते) स्पृहा (इच्छा) ।
सुप्तसुप्ता । Nom to स्यात् or भवति understood.

अवदातिका—भट्टा किम्बु इ (?खु) सोहृदि न (वा)
सोहृदित्ति कौदुहलेन आवज्झा [भर्तः, किन्तु खलु शोभते न (वा)
शोभते इति कौदुहलेन आवद्धानि] ।

Avadatika—My lord, she put on bark to ascertain whether
the bark suits her or not.

रामः—मैथिलि, किमिदम् ? इत्वाकूणां वृद्धालङ्कारस्त्वया
धार्यते । अस्त्रस्माकं प्रीतिः । आनय ।

Rama - Maithili, what is this ? You wear bark which is
the ornaments of the Iksvaku-race in their old ages. I also
have a liking for this, Do bring me (one).

सीता—मा खु मा खु अयउत्तो अमङ्गलं भणादु [मा खलु
मा खलु आर्यपुत्रोऽमङ्गलं भणतु] ।

Sita—Not indeed, not indeed, should my husband utter
inauspicious matter.

रामः—मैथिलि, किमथे' वारयसि !

Rama—Maithili, why do you forbid me in this.

सीता—उज्झिताहिसेअस्स अयउत्तस्स अमङ्गलं विअ मे
पडिमादि [उज्झिताभिषेकस्य आर्यपुत्रस्य अमङ्गलमिव मे
प्रतिभाति] ।

Sita—To me this appears in-auspicious in the case of my
husband who has just now foregone his coronation ceremony.

রাম:—

মা স্বয়ং মনুসমুৎপাদ্য পরিহাসে বিশেষত: ।

শরীরার্থেন মে পূর্ব মা বদ্ধা হি যদা ত্বয়া ॥ ১০ ॥

Rama—you must not harbour an evil idea (in your mind) specially in a matter of jest, for this (bark) is already worn by you who are half of my body.

Beng. - অবদাতিকা—স্বামিন্, এটা কি আমার শোভা পাষ—এই কোতুহলে এ বঙ্কল ধারণ করিয়াছে। রাম—সীতা, একি! তুমি যে ইন্দ্রাকুলের বৃদ্ধবয়সের অলঙ্কার অর্থাৎ বঙ্কল ধারণ কবিলে? এতে আমাদেরও প্রীতি আছে। (আমার জ্ঞাও) আন। সীতা—আর্য্যপুত্র অমঙ্গল উচ্চারণ করিবেন না, করিবেন না। রাম—সীতে, কেন বারণ করিতেছ? সীতা—আমার মনে হয়, আপনি অভিশেক ত্যাগ কবায় এটা আপনার পক্ষে অমঙ্গলজনক। রাম—পরিহাসের বিষয়ে তোমাব ছুঃখ বা অমঙ্গল পোষণ করা উচিত হয় না। কাবণ আমার *বীবার্দ্ধ-ভূত তুমি ত ইহা আগেই ধারণ করিলে!

Tika.—‘কৌতুহলেন’ হৈতুনা সীতয়া ‘আবদ্ধানি’ ধৃতানি বল্কলানি। ‘মৈথিলি’ সীতি, ইচ্ছাকৃণা’ তদ্ব’শীয়ানাং ‘বৃদ্ধালঙ্কার’ বৃদ্ধানাম্ অলঙ্কারভূত: বল্কল: [বল্কল-শব্দ: পু স্যপি বোধ্য:] ত্বয়া ধার্য্যতে [ধারি + লটনে কর্মণি]। তদ্ব’শীয়ানাং মাডুশা-নামপি অজ্ঞিন্ ‘প্রীতি:’ অস্ति। তত: সমার্থ’মপি ‘বল্কল’মানয়’ ॥ রামপতি ইদ-মঙ্কলমিতি মত্বা সীতা আহ—‘উজ্জ্বলিত:’ পরিত্যক্ত: ‘অভির্ষেক:’ यस্য [বহুব্রীহি:] তস্য ‘আর্য্যপুত্রস্য’ পক্ষে ‘ইদ’ মে অমঙ্কলম্ ইব প্রতিপাদিত।’ অনেন আশুভাবি দশরথা-মঙ্কল’ সূচ্যতে, সীতায়া: অমিচ্ছতা চ ॥ তত: রাম আহ—মা ইতি।

অন্য:— বিশেষত: পরিহাসে স্বয়ং মনুসম্ মা উৎপাদ্য (মা কুরু)। যদা (যত:) মে শরীরার্থেন (শরীরার্জ্জ্ব মূর্তিন) ত্বয়া পূর্ব মা বদ্ধা বল্কলা: হি।

ব্যাখ্যা—‘বিশেষত:’ বিশেষেণ ‘পরিহাসে’ বল্কলধারণরূপপরিহাসবিষয়ে ‘স্বয়ং,

[अव्ययम् । 'आत्मना' इत्यर्थे] 'मनु' दुःखं ["मनुदैव्यं क्रुतौ क्रुधि"] 'मा उत्पाय' उत्पाय अलम्, प्रयोजनं नास्ति, इत्यर्थः, मा कुरु इति [अलमर्थे माशब्दः अव्यवहतः । तदयोगे कवेः क्वाप्रयोगः अपाणिनीय एव । पाणिनिस्तु "अलखल्वीः प्रतिषेधयोः प्राचा क्वा" इति सूत्रेण प्रतिषेधार्थस्य अलं—खलुशब्दस्य योगे एव क्वा—(ल्यप्) प्रत्ययमाह । नतु तदर्थकं "मा"-शब्दयोगेपि । अतः अयं अपाणिनीयोपि भासस्य रीतिरेव । तथा च स्वप्ननाटकम् "मिदानीं भवाननर्थं चिन्तयित्वा" । यद्वा—
"स्वयम् मनुसुत्पाय मा तिष्ठतु" इति अव अन्वयो बोध्यः] ॥ कथमेवं ब्रवीमि चेत्
यश्च—'यदा' यतः [एतदर्थे अवयमेतत्] सम शरीरार्धेन शरीरार्धभूतेन त्वया
["अर्धो वा एष यदात्मनो पत्नो" इति स्मृतिः] पूर्वंमावद्धा घृताः वल्कलाः च [वल्कलशब्दः पुंस्यपि प्रयुज्यते इति प्रागुक्तम्] । 'हि' एव [अवधारणार्थे अवयवमेतत्] ॥

Notes.

1. ब्रह्मालङ्कारः—ब्रह्मस्य अलङ्कारः । Qual. वल्कलः । वल्कल is used both as neuter and as masc. And as already said Bhasa uses it both as sing and plural, for reasons stated above The Ikhvakus adopt सन्न्यास at the last stage of life by entrusting their राज्य to their sons and then adopt वल्कलवास the dress of the sannyasins. Comp "वार्द्धके मुनिवृत्तीनाम्" in Rag. I. Construe—इच्छाकृतां ब्रह्मानामलङ्कारः = इच्छाकृतां ब्रह्मालङ्कारः like ऋद्धस्य राजकुलम् ॥ Hence Rama being of इच्छाकुलवशं says "अस्ति अस्माकं प्रीतिः" and wants it saying "आनय"

2. मा खलु &c—सम्भ्रमः हिरुक्तिः ।

3. मा उत्पाय—क्वा or ल्यप् is used in connection with निषेधार्थक अलम् or खलु । But Bhasa uses it in connection with मा । This is unpaninian, but peculiar with Bhasas. See our

Swapnanataka V. p. 263. Thus मनुम् उत्पाय मा = मनुम् उत्पाय अलम् (प्रयोजनं नास्ति) ।

4. विशेषतः—Prof. Paranjape rightly construes it with the second half of the verse, thus—परिहासे स्वयं मनुमुत्पाय मा । यदा (यतः) विशेषतः शरीराद्धेन त्वया पूर्वमावडाः (वल्कलाः) ; otherwise it loses force. We may also construe it as परिहासे विशेषतः स्वयं (कृते), मनुमुत्पाय मा &c ; or take यदा as यदि and construe—यदा (यदि) मे शरीराद्धेन त्वया पूर्वमावडाः वल्कलाः, विशेषतः स्वयं (कृते) परिहासे, (तदा) मनुमुत्पाय मा (अलम्) । यदा may mean यदि, or यतः as in “यदा वधैः सर्वगतस्त्वमुच्यसे”—Kumara. “यदा अभिषेककालः किमिति विशालाचारणानि”—uttara, “पञ्चेषु मन्दनो यदा किमिति षष्ठः शरः पातितः”—Swapna.

5. शरीराद्धेन—शरीरस्य अर्धम्, इतत् । तेन । In apposition with त्वया । You are my half being my wife. Comp “प्रेम्णा शरीराद्धेन हरं हरस्य”—Kalidasa. And as you have already worn it, so you need not entertain evil if I wear it. See Tika also. Neuter अर्धं meaning exact half enters into एकदेशितम् and then it leads by the rule “अर्धं नपुंसकम्” । But here exact half is not intended. So we get शरीराद्धेन and not अर्धशरीर ।

(नेपथ्ये) हाहा महाराजः—

(In the dressing room) Alas, Alas, the great king.

सीता—अग्रयउत्तो किं एदं [आर्यपुत्र, किमेतत्] ।

Sita—My husband, what is this ?

रामः (आकर्ण्य)—

नारीणां पुरुषाणाञ्च निर्मयग्रादो यदा ध्वनिः ।

सुव्यक्तं प्रभवामोति मूले दैवेन ताडितम् ॥ ११ ॥

तूष्णं ज्ञायतां शब्दः ।

Rama—(listening) From the continual (or unceasing) hubbub of the males and females, I clearly infer that fate has struck at the very root (i.e. Dasaratha) here. Quickly ascertain about this sound or cry.

Beng.—(নেপথ্যে) হায় হায়, মহারাজ (মুচ্ছিত) । সীতা—
আর্য্যপুত্র এটা কি হল ? দাম (শুনিয়া)—পুরুষ ও নারীদের উচ্চাতীত
ধ্বনি হইতে মনে করিতেছি দৈব আমাদের মূলে (মূলপুরুষ দশরথে)
আঘাত হানিয়াছে । সর্ব্ব জান এ কি শব্দ ।

Tika.—রা হা মহারাজ: স্ফুৰ্জিত ইতি বাক্যশেষ: ॥ তত: সীতা আহ—
স্বার্থাপ্ত । অত্বয়:—নারীণাং পুরুষাণাং চ যদা ধ্বনি: নিমগ্নাঃ (মগ্নাঃ
মোহামতিক্রান্ত: জাত:) তদা দৈবিন মূলী (মূলপুরুষে) তাড়িতম ইতি স্ফুৰ্জিত' (সুস্পষ্ট')
প্রমবাসি (অনুমিনোমি) ।

বাংলা—সুগম । দৈবিন মূলী তাড়িত' ন তু শাস্বায়াং স্কন্দে বা । যত: প্রধান
অানে প্রদৃতি সতি মূলিন: (বংশস্য) প্রণাশ' স্যাৎ । ইতি 'অহ' স্ফুৰ্জিত' 'যথা তথা
সুস্পষ্ট' 'প্রমবাসি' প্রমূলমহকারেণ অনুমিনোমি । তথাপি আহ বাস:—'তুর্ণ' ত্বরিত'
। ত্বরিত: ক্র প্রত্যয়:] যথা স্যাত তথা 'শব্দ:' কিসাৎকক: ইতি 'জায়াতা' যুগ্মাভি: ॥

Notes

1. মহারাজ:—construe—মহারাজ: স্ফুৰ্জিত: ।
2. নিমগ্নাঃ—মগ্নাঃ is limit. নিষ্ক্রান্ত: মগ্নাঃদায়া: ইতি নিমগ্নাঃদ.
প্রাতিত । or নিরস্তা মগ্নাঃদা অস্ব, ইতি প্রাতিগম্ বহ । Qual. ধ্বনি । As
the cry is limitlessly high and it is both of নারী and পুরুষ,
hence.

3. মূলী—অধি' ৩মী । মূলপুরুষে ।

4. প্রমবাসি—I master over all i. e. My ego which causes my
অহঙ্কার leads me to this supreme and right discrimination.
Then plainly it means—I having egoism infer this.

5. श्रायताम्—the order was evidently given to श्रवदातिका or to the Chetis that were present there. Just at this moment Chamberlain appears at the scene to call Rama, for Dasaratha lay unconscious.

(प्रविश्य) काञ्चुकीयः—परित्रायतां परित्रायतां कुमारः ।

(Entering) Chmberlain—Let the Prince save, save.

रामः—आर्य्य, कः परित्रातव्यः ।

Rama—Noble one, who is to be saved or protected.

काञ्चुकीयः—महाराजः !

Cham.—This King Dasaratha (is to be saved),

रामः—महाराज इति । आर्य्य, ननु वक्तव्यम् एकशरीर-
संक्षिप्ता पृथिवी रक्षितव्या इति । अथ कुत उत्पन्नोऽयं दोषः ।

Rama—The great King. Ho noble one, then say that the whole world concentrated in one (i. e. in Dasaratha) is to be saved: But whence has this mishap befallen ?

काञ्चुकीयः—स्वजनात् ।

Cham — from the relative.

रामः—स्वजनादिति । हन्त नास्ति प्रतीकारः ।

शरीरेश्वरिः प्रहरति हृदयेस्वजनस्तथा ।

कस्य स्वजनशब्दो मे लज्जामुत्पादयिष्यति ॥ १२ ॥

Rama—It is from a relative. Then Ho ! there is no remedy. For an enemy strikes at our body, but a relative at our heart. To whom will this word “relative (स्वजन)” refer to and thus cause my shame ?

Beng.—(প্রবেশ করিয়া) কঞ্চুকী—কুমার পরিভ্রাণ করুণ, পরিভ্রাণ করুণ । রাম—আর্য্য, কে রক্ষণীয় । কঞ্চুকী—মহারাজ । রাম—মহারাজ ত্রাতব্য । আর্য্য, তবে বলুন মহারাজরূপে সমাহৃত পৃথিবীই রক্ষিতব্য বটে । আচ্ছা, কোথা হইতে এ প্রমাদ আসিল । কঞ্চুকী—স্বজন হইতে । রাম—স্বজন হইতে । তবে হায়, প্রতিকার নাই । শত্রু শরীরে আঘাত দেয়, কিন্তু স্বজন অন্তর্হৃদয়ে আঘাত হানে । স্বজন-শক কার সম্বন্ধে প্রযুক্ত হইয়া আমার লজ্জার কারণ হইবে ?

Tika.—মহারাজঃ পৃথিব্যাত্ম্যঃ রক্ষিতব্যঃ ইতি বৃধি চিত্ তর্হি চি আর্য্য, ‘একশরীরসংলিঙ্গা’ একশরীরে দশরথরূপে একস্মিন্ শরীরে ‘সংলিঙ্গা’ সমাহৃত্য তদন্তর্ভূতত্বেন স্থিত্য ‘পৃথিবী’ এব রক্ষিতব্য ‘ইতি বক্তব্যম্’ । যতঃ মহারাজঃ পৃথিবীপালকঃ অত এব ত্বয়া কথিতব্যম্ । তথাপি বিশিষ্ট জ্ঞাতুমিচ্ছন্ আহ রামঃ—‘অথ’ [প্রশ্নে অব্যয়ম্] ‘কৃতঃ’ কস্মাত্ জনাত্ ‘উত্পন্নঃ’ অর্থ দৌষঃ’ প্রসাদঃ । রামঃ পুনরাহ—‘স্বজনাৎ উত্পন্নঃ’ ইতি চেত্ তদা ‘প্রতীকারঃ নাশি’ [“উপসর্গস্য ঘজি অমনুথ্যবহুলম্” ইতি ঘজি দৌর্ঘ্যবিকল্যঃ । ‘প্রতিকার’ ইত্যপি সাধু] ।

অন্বয়ঃ—অরিঃ শরীরে প্রহরতি, স্বজনঃ তথা হৃদয়ে প্রহরতি । স্বজনশব্দঃ কস্য (সম্বন্ধে) মে লজ্জাম্ উত্পাদয়িষ্যতি ।

বাখ্যা—‘অরিঃ’ শব্দঃ ‘শরীরে’ প্রহরতি কিন্তু স্বজনঃ হৃদয়ে প্রহরতি’ কার্য্যেণ হৃদয়বেদনাং জনয়তি । সম কতমঃ স্বজনঃ পিতরং তদবস্থাং প্রাপিতবান ইতি জ্ঞাতুমিচ্ছামি ॥

Notes

1. একশরীর &c—qual. পৃথিবী । এক শরীরম্, কর্মধা । তব সংলিঙ্গা (সমাহৃত্য) । সুপ্. সুপা । The whole earth whose maintenance depends on Dasaratha the sovereign King of it, is concentrated and thus dependent on Dasaratha, so to say that মহারাজঃ পরিব্রাতব্যঃ is to say পৃথিবী রক্ষিতব্য । The King being in peril, the whole earth's existence is jeopardised.

2. स्वजनात्—अपादाने ५ सो ।

3. नास्ति प्रतीकारः—Because स्वजन cannot be killed or char-
tised. Their कार्य stings one to the quick and not the body and
becomes unbearable. Note Rama's study of human nature.

4. कस्य—सम्बन्धविवक्षया पृष्ठौ । The word स्वजन as the creator of
this work makes Rama shameful. He does not want to have
such स्वजन । So to know who this स्वजन is, he asks स्वजनशब्दः
कस्य सम्बन्धे प्रयुक्तः मे लज्जाम् उत्पादयिष्यति । It is a pity that I (Rama)
have such a स्वजन । See Tika also.

काञ्चुकीयः—तत्रभवत्याः कैकेय्याः ।

Chamberlain—From her ladyship Kaikeya (has arisen this
दोष) ।

रामः—किमम्बायाः ? तेन हि उदकेण गुणेनात्र भवि-
तव्यम् ।

Rama—What from mother ? Then in this matter there
must be some merit in store for us.

काञ्चुकीयः—कथमिव ?

Chamberlain (or Kanchukin) — How is this (possible) ?

रामः—श्रूयताम्—

यस्याः शक्रसमो भर्ता मया पुत्रवतो च या ।

फले कस्मिन् सृष्ट्वा तस्या येनाकार्यं करिष्यति ॥ १३ ॥

Rama—Let it be listened to—That (Kaikeyi) who has a
husband like Indra and who is provided with a son in me,
cannot have a liking for any possible matter so that she may
commit such an evil deed.

কাঞ্চুকীয়:—কুমার, অলমুপহতাশ স্ত্রীতুষ্টিষু স্বমার্জবমুপ-
নির্ভীম্ । তস্যা এব খলু বচনাদ্ ভবদমিষেকৌ নিবৃত্ত: ।

Cham.—Ho Prince, you need not attribute your own
simplicity on the naturally defiled female tendencies or mo-
tives ; your coronation was indeed stopped at her words

রাম:—আর্য্য, গুণা: খল্বত্র ।

Rama—Noble one, there are merits in this

কাঞ্চুকীয়:—কথমিহ ।

Cham.—How is that ?

রাম:—শ্রুয়তাম্ ।

বনগমননিবৃত্তি: পার্থিবস্যৈব তাব-

নম পিতৃপরবৃত্তা বালভাব: স এব ।

নবনৃপতিবিমর্শে নাস্তি শঙ্কা প্রজানা—

মথ চ ন পরিভোগে বঞ্চিতা ভ্রাতরো মে ॥ ১৪ ॥

Rama—Be it heard. In the first place there will be a
stoppage of going to the forest on the part of the king, se-
condly my dependence on father and position as a child remain
the same, thirdly the subjects will entertain no apprehension
with regard to the new King and lastly again my brothers
will not be deprived of any royal enjoyments (which they
now share equally with me as Princes).

Beng.—কাঞ্চুকীয়—মাননীয় কৈকেয়ী হইতে (দোষ উৎপন্ন
হইয়াছে) । রাম—কি মাতা হইতে ! তবে এতে নিশ্চয় কোন ভাব
গুণ আছে । কাঞ্চুকীয়—কেমন করিয়া । রাম—শোন—যার স্বামী

(দশরথ) ইজুতুলা এবং যে কৈকেয়ী আমাকত্বক পুত্রবতী, তার কোন্ সাধা বিষয়ে স্পৃহা থাকিতে পারে যে সে কুকাঙ্ক করিবে। কাঙ্ক্ষকীষ্ণ—কুমার আপনার সরলতা, স্বভাবদৃষ্ট জীবুন্ধিতে আরোপ করিবেন না। তাঁরই কথায় ত আপনার অভিষেক বন্ধ হইল। রাম—আর্য্য, এতেও গুণ আছে। কঙ্ক্ষকী—কেমন করিয়া। রাম—শোন, প্রথমতঃ (আমি রাজা না হওয়ায়) পিতার বনগমন নিবৃত্ত হইল, আমার পিতৃপরাধীনতা ও বালস্বভাব পূর্ববৎ রহিল, প্রজাদের নবনৃপতিবিষয়ে শঙ্কার কারণ থাকিল না এবং ভ্রাতৃগণও যে রাজভোগ আমার সহিত এখন সমানভাবে ভোগ করিতেছে, তাহা হইতে বঞ্চিত হইল না।

Tika.—তবমবস্থা: কৈকীয়া: [অপাদান পশ্চমী] উত্পন্ন এব দৌষ:। রাম আত—কিমম্বা: উত্পন্ন: দৌষ:। 'তেন' হিতুনা 'অব' বিষয় 'উদক্কেণ' উত্তর-ফলিন 'গুণেন' মবিতব্যম্। তত: কাঙ্ক্ষকীয: কথয়তি—'কথমিব' তত বস্ত মম্ববিত্, অম্বোত্পাদিতস্য দৌষস্য কথমাযতী গুণ: স্যাত ইত্যর্থ:। অব রাম: কারণা বিশেষয়তি।

অন্যথ:—যস্যা: (কৈকীয়া:) মর্না (দশরথ:) ইন্দ্রমম: [ইন্দ্রাণ সন: ইতি ততপুরুষ:], যা চ ময়া (হিতুনা) দুববতী, তস্যা: কক্ষিন্ ফলে স্পৃহা (স্যাত্) যেন (হিতুনা) সা অকার্থ্য কথয়তি। ব্যাখ্যা সুগমা। যস্যা: কৈকীয়া শক্রপরাক্রমী মর্না দশরথ:, অহুস্ব চ পত:, তস্যা সর্বমিব সাধ্যং বস্ত করায়তম্, অন: কক্ষিন্নপি ফলে তস্যা: স্পৃহা ন স্যাত। ততয সা অকার্থ্য নীতপাদয়িষ্যতি। অন: মন্যেব কিমপি গুণফলং বিচিন্তা তয়া ইদং কৃতম্। নাব তস্যা: দৌষ এব স্যাত ॥ গুণবান্ রাম: স'মাক্ষবত্ পশ্যতি কিন্তু জগত্ বস্ত্তীন তথা ইতি দর্শয়ন্ কঙ্ক্ষকী ব্রুতী—'কুমার' হি যুবরাজ রাম, 'উপহুতাসু' স্বমাবহুতাসু 'স্বীবজ্জিষ' বিষয়ে 'স্বমার্জবম্' সরলতা চ 'উপনিভিত্তম্' অলম্' মা তাবত আরোপয় [অলমিতি নিষিদ্ধার্থকরব্যয়ম্। তদ্যোগী জ্ঞা (ল্যপ্) স্যাত্ ন তু তুমুন্ প্রত্যয়:। তথা চ পাণিনিমূদ্রম্' অল'খল্লী: প্রতিষিধ্যা: প্রাচা জ্ঞা'। তথা চ শতুন্তলম্ "অনদ্যে অল' হুদিতা"। অন: এতদ্যোগী তুমুন্: প্রয়োগ: অপাণিনীয: এ', কিন্তু ভাসস্ব কবিরিয় হৈলী]। বস্ত্তস্ত 'তস্যা এব বচনাত্' নান্যথা এব 'মবদমিষিকী নিহন:'

निवारितः इत्यर्थः ॥ रामः कथयति—अत्रापि विषये 'गुणाः स्खलु' भवेयुः । गुणान् पुनश्च रामः स्खलं विवृणोति—वनेति ।

अन्वयः । तावत् (आदौ) पार्थिवस्य वनगमननिवृत्तिः (स्यात्), मम पितृपरवत्ता बालभावः च स एव (स्यात्), नवनृपतिविमर्शं प्रजानां शङ्का नास्ति । अथच मे भ्रातरः परिभोगैः न वञ्चिताः (सुतः) ।

व्याख्या । 'तावत्' आदौ [एतदर्थेऽत्र अव्ययमेतत्] 'पार्थिवस्य' पृथिवीपतेः महाराजस्य दशरथस्य 'वनगमननिवृत्तिः' वनगमनात् निवृत्तिः (सुप्तसुप्ता) स्यात्, मां राज्येभिषिच्य स वनं यायात् इति न सम्भवेत्, अर्थात् स राज्याधिकारे एव स्यात्, एवं पितुररण्यगमनकृत्योपरिहारः स्यात् । मम अभौष्टा 'पितृपरवत्ता' पितृधीनत्वम् तथा 'बालभावः' मम युवराजभावः 'स एव' स्यात् । दावेतौ मम गुणोदयौ भवेताम् । 'नवनृपतिविमर्शः' नवनृपतिविचारे नवनृपतिः किम्भूतः स्यात् इति विषये 'प्रजानां शङ्का नास्ति' इति चतुर्थी गुणः स्यात् । 'मे भ्रातरः परिभोगैः' यान् भोगान् तेऽधुना भुङ्क्ते तैः भोगैः 'वञ्चिताः न स्युः' ममाभिषेकनिवृत्तौ एतत् सम्भवेत् । अतः अभिषेकनिवृत्तिः बह्वगुणाय कल्पते । ततश्च न मे माता कैकेयी केवलं दोषयस्ता एव ॥

Notes.

1. उदक्केण गुणेन—Here उदक्कं (which lit. means the future result) qualifies गुण and means 'that will happen'. In other words, this step of Kaikeyi will lead to some good future result. Rama has great dependence on superiors and thinks that what they do will lead to good results.

2. शकसमः भर्ता, मया या पुत्रवती &c.—By this Rama shows that everything in the three worlds is at her command and she can get anything of the heaven or earth through her Indra—like husband and unparalleled son like me. So she can have no सृष्ट्या for any साध्य-वस्तु (or साध्यफल), for earth is वीरभोग्या । Thus it is unthinkable that she can commit a vile

deed for some ordinary purpose. And her action thus must have some good in store for us. This shows Rama's high regard for parents and superiors, and everything is thus God's will. This also makes us prepared for राजाव्याग by Rama in favour of Bharata.

3. अलम् उपनिवेष्टुम्—तुमुन् in connection with निषेधार्थक अलम् is unpaninian ; क्ताप् (ल्यप्) is the usual affix in such cases. This is an आर्ध or शिष्ट प्रयोग peculiar with Bhasa. See Tika also.

4. एव, खलु—Both imply अवधारण । Thus one emphasises the other.

5. निवृत्तः—नि + वृत् + क्त कर्मणि । Is stopped (itself). Nom, त्वदभिषेकः । Or here निवृत्तः is अन्तर्भावितार्थः । Thus अभिषेकः निवृत्तः = अभिषेकः निवर्तितः (निवारितः) ।

6. तस्याः वचनात्—इति प्रसी । Through her message or word sent to Dasaratha through Manthra (cf. मन्थरया च कर्णोभिहितं न चास्मि राजा) ।

7. Remark—Rama here enumerates गुणः in अभिषेकनिवृत्ति by Kaikeyi—(i) First पार्श्वे Dasaratha is to be the king as before, so he wont go to forest by giving राजाभावं on me. (ii) My पितृपरवत्ता and बालभाव remain as usual. पर + वतुप् = परवत् having master. i. e. dependent. तस्य भाव इति परवत्ता । पितरि परवत्ता, सुप्तुपा । This shows Rama's whole-hearted obedience of father all-along and makes him prepared to go to forest for पितृवचनपालन । As already seen Rama does not want responsibility now. (iii) The प्रजा will have no fear for me their new king. नवःश्रुपतिः. कर्णधा । तस्य विमर्शः (चिन्ता or राजाचिन्ता),

इतत् । तस्मिन् । Thought as to how the new king will fare with the kingdom. (iv) Lastly my brothers (मे भ्रातरः) will not be deprived of परिभोग they are now enjoying in common with me as princes. But I being the monarch they will have no hand over all royal pleasures.

काञ्चुकीयः—अथ च तयानाहूतोपसृतया भरतोभिषिच्यतां राज्ये इत्युक्तम् । अत्राप्यलोभः ।

Cham.—But she came (to the King) unsommoned and said "let Bharata be coronated in the kingdom". Is this want of temptation in the matter ?

रामः—आर्य, भवान् खल्वस्मत्पक्षपातादेव नार्थमवेक्षते ।
कुतः—

शुल्के विपणितं राज्यं पुत्रार्थे यदि याच्यते ।

तस्या लोभोऽत्र नास्माकं आदराज्यापहारिणाम् ॥ १५ ॥

Rama—Ho noble one, you indeed do not notice or consider the real matter through partiality for us. Do you ask why ? If the kingdom promised as a marriage—gift is prayed for her son, then it is greed on her part, and not on our part who take away brother's legitimate kingdom.

Beng.—কাঞ্চুকীয়—কিন্তু তারপর কৈকেয়ী অনাহূতভাবে রাজার নিকট যাইয়া “ভরত রাজ্যে অভিষিক্ত হোক” এই কথা বলিল । এটা কি এবিষয়ে অলোভ ? রাম—আর্য্য, আপনি আমাদের প্রতি পক্ষপাত হেতু বস্তুতঃ বিচার করিতেছেন না । কি কারণ গুলিবেন !—যদি বিবাহকালে রাজ্য কন্যাকে দেয় হয় এবং সেই রাজ্য যদি পুত্রের জন্য

প্রার্থনা করা হয়, সেটা যদি লোভ হয়, তবে ত্রাতা ভরতের রাজ্যাপহারক আশাদের বেলায় অলোভ বলা হয় কেন ?

Tika.—ন সা কৈকেয়ী ভবদমিষেকমেব কেবলং নিবৰ্ণয়ামাস, কিন্তু অন্যদপি লীভাত্ যযাচি—‘অনাহুতা চ সা উপমৃতা চ’ তাড়স্থা তথা কৈকেয়া “‘ভরতঃ রাজ্যমিষিক্যতাম্” ইতি উক্তম্, দশরথায় কথিতম্। ‘অব’ বিষয়ে ‘অপি অলীভঃ’ কথং স্যাৎ। ততঃ রামঃ কথয়তি—‘ভবান্ খলু’ তাবৎ ‘অস্মাত্পক্ষপাতাত্’, হৈতৌঃ ‘অর্থ’ বস্তুতত্ত্বং প্রকৃতার্থমিত্যর্থঃ ‘নাবিচ্ছতে’ ন ত্বং সুষ্ঠু বিচারয়সি। কিন্তু, অযথ্য তস্যাঃ দোষমেব পশ্যসি। ‘কৃতঃ’ হৈতৌঃ এবং ব্রবীমি ইতি চেৎ, শৃণু—শৃঙ্খল ইতি।

অন্বয়ঃ—শৃঙ্খলৈ বিপণিতং রাজ্যং যদি পুত্রার্থে যাচ্যতে, (তদা) তস্যাঃ লীভঃ (স্যাৎ)। কিন্তু, ভাতৃরাজ্যাপহারিণাম্ অস্মাকম্ ন (লীভঃ স্যাৎ)।

ব্যাখ্যা—‘শৃঙ্খলৈ’ বিবাহকালী কন্যায়ৈ দেয়বিষয়ে ‘বিপণিতং’ বিশেষণে প্রতিশ্রুতং রাজ্যং ‘যদি পুত্রার্থে’, কন্যায়াং জনিষ্যমাণপুত্রনিমিত্তে ‘যাচ্যতে’ প্রার্থ্যতে তদা ‘তস্যাঃ’ কৈকেয়াঃ ‘লীভঃ’ স্যাৎ, কিন্তু, ‘ভাতৃরাজ্যাপহারিণাম্’ ভাতৃঃভগ্নতস্য প্রাপ্যরাজ্য-পহারিণাম্ ‘অস্মাকম্’ অব ন লীভঃ, স কথং ন স্যাৎ। অপি তু স্যাৎইব। অতীত মাতুঃ কৈকেয়াঃ কোপি দোষো নাস্তি, কিন্তু, ‘গুণাঃ স্বল্পবৰ্ণনং’।

Notes

1. অনাহুতৌপ &c.—অ+হ+ত+ক্ স্থিয়াম্ কৰ্ম্মণি = অনাহুতা called. ন অনাহুতা অনাহুতা, নজ্জতৎ। উপ+মৃ+ক্ স্থিয়াম্ = উপমৃতা। ততঃ বিশেষণদ্বয়স্য কৰ্ম্মধা। তথা। Qual. তথা (which is অস্বকৃতকর্তা of উক্তম্)।

2. অর্থম্—It means প্রকৃতার্থম্। You will not consider the real fact here, and for nothing accuse Kaikeyi.

3. শৃঙ্খলী—শৃঙ্খল is the পণ that was given to a bride by a bride-groom. This was the custom in ancient times. But the present-day পণপ্রথা is the reverse of this. অশ্বি ৩মী। Dasaratha promised kingdom to Kaikeyi during marrying her, he also promised her two boons for Kaikeyi’s service to him

when he was wounded in the fight against सन्वरासुर। That the राजा was promised as a marriage—gift is informed from the following sloka of Ramayana (quoted by Prof. M. R. Kale)—“पुरा भ्रातः पिता नः स मातरं ते समुदहन्। मातामहे समायीषीद्राजा-
शुल्कमनुत्तमम्। देवासुरे च संयामे जनन्यै तव पार्थिवः संप्रहृष्टो ददौ राजा
वरमाराधितः प्रभुः”—said by Rama to his brother Bharata.

3. विपणितम्—वि + पण (व्यवहारे) + क्त कर्मणि = विपणितम् promised as stake. Qual. राजा ॥ राज्ञः भावः कर्मवा इति राजन् + यक = राजा ॥ kingdom. उक्तकर्म of याच्यते।

4. पुत्रार्थ—पुत्रस्य अर्थः (प्रयोजनम्), इत्त्। तस्मिन्। विषयाधिकरणे ऽमी। Or—अर्थ is an अव्यय meaning निमित्त। पुत्रस्य अर्थ = पुत्रार्थ i. e., पुत्रनिमित्तम् for the sake of son.

5. भ्रातृराजा &c.—भ्रातृराजा ॥ इत्त्। तत् अपहरन्ति इति भ्रातृराजा + अप + ह + णिनि कर्त्तरि साधुकारिणि। तेषाम्। Qual. अस्माकम्। By father's promise राजा is Bharata's due and we are going to snatch it. So if लोभ is to be attributed at all it is to be attributed on us. “न” by काकु (intonation or वचनभङ्ग) gives this meaning here. राजा is Kaikeyi's son's due, so by praying for it she should not be blamed at all.

काञ्चुकीयः—अथ—

Cham.—But then—

रामः—अतः परं न मातुः परिवादं श्रोतुमिच्छामि।

महाराजस्य वृत्तान्तस्तावदभिधीयताम्।

Rama—I don't want to listen to mother's faults anymore.
Let the king's news be narrated.

काञ्चुकीयः—ततस्तदानौम्—

शोकादवचनोद्वाजा हस्तेनैव विसर्जितः ।

किमप्यभिमतं मन्ये मोहश्च नृपतिर्गतः ॥ १६ ॥

Cham.—Then at that time, the king dismissed me (or sent me away) by beckonings, being himself unable to speak through grief, and the king too attained unconsciousness that was desirable to him.

रामः—कथं मोहमुपगतं ।

Rama—What, he fainted down ?

(नेपथ्ये) कथं 'कथं मोहमुपगतं' इति ।

यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया ।

(In the dressing room) What ! (you say) "What, he fainted down" ?

If you can't tolerate king's sorrow or unconsciousness, then have recourse to bow (for remedy) and pity should not be shown (at all)

रामः—(आकर्ण्य पुरतो विलोक्य)—

अक्षोभ्यः क्षोभितः केन लक्ष्मणो धैर्यसागरः ।

येन रुष्टे ण पश्यामि शताकीर्णमिवाग्रतः ॥ १७ ॥

Rama—(Hearing and looking ahead)—who has disturbed Lakshmana, who can't be agitated and is the repository of patience or fortitude, and who being angry I find the place in front as crowded by hundreds of persons.

Beng.—काञ्चुकीय—तारपर... । राम—एतपर आर बाहुनिन्ना

শুনিতে চাহি না। মহারাজের বার্তা বল। কাঞ্চকীয়—তারপর তখন রাজা শোকে বাক্যহীন হওয়ায় আমি তাঁর হস্তসংজ্ঞাবারা (আপনার নিকট) বিস্মৃষ্ট বা প্রেরিত হইলাম। এবং রাজাও অনির্বচনীয় অভীষ্ট (বাঞ্ছিত) মোহে মগ্ন হইলেন। রাম—কি, তিনি মোহপ্রাপ্ত হইলেন! (নেপথ্যে) কি বলিলেন?—“কি তিনি মোহপ্রাপ্ত হইলেন”। যদি রাজার মোহ সত্য না হয়, তবে (দোষীর প্রতি) ধম্ম ধারণ করুন, দয়া দেখাইবেন না। রাম (শুনিয়া ও সম্মুখে অবলোকন করিয়া)—অক্ষোভ্য ও ধৈর্য্য-সাগর লক্ষণকে কে ক্ষোভযুক্ত করিল। যে লক্ষণ রুষ্ট হইলে আমি অগ্রদেশ জনশতদ্বারা আকীর্ণ দেখি।

Tika.—‘অথ’ অনন্তরম্—ইতি ক্রমেণ কাঞ্চকীয়ৈ কৈকয়ীদৌষান্তরমপি কথিতং প্রবর্তে মতি রামঃ। ‘অহ’—‘অতঃপর’ মাতৃ: পরিবাদ’ বিঘমানদৌষমপি ‘শ্রীত’ ন ইচ্ছামি। ‘মহারাজস্য তু হতান্তঃ’ বার্তা অভিধীয়তাং তাবত্ ‘কথ্যতাং এব’ [‘তাবত’ ইত্যত্র অবধারণে’ব্যয়ম্]। ততঃ কাঞ্চকী কথয়তি—শোকাদিতি।

অন্বয়ঃ—শোকাৎ অবচনাত্ (হিতোঃ) রাজ্ঞা (‘অহ’) হস্তেনৈব বিসর্জিতঃ। ‘চ’ নৃপতিঃ কিমপি অভিসমতম্ (‘ইষ্ট’) মোহ’ গতঃ (‘ইতি’) মন্যে। [যহা—নৃপতিঃ মোহ’ গতঃ। এতচ্চ কিমপি অভিসমত’ মন্যে]।

ব্যাখ্যা—‘শোকাৎ’ কৈকয়ীবাণ্যজন্ত্যাৎ দুঃখাত্ হিতোঃ, ততশ্চ শোকাবিগাত্ ‘অবচনাত্’ বাক্যরোধাত্ ‘চ’ হিতোঃ বাক্যং বিনৈব ‘অহ’ ‘রাজ্ঞা’ দশরথেন ‘হস্তেনৈব হস্তসং’গ্রহ্যৈব ‘বিসর্জিতঃ’ ত্বত্সমোপি প্রেপিতঃ। ততঃ ‘নৃপতিঃ’ দশরথশ্চ দুঃখভারমসহমানঃ ‘কিমপি’ অবর্থনীয়ম্ অথ ‘চ’ ‘অভিসমতম্’ ইষ্ট’, দুঃখসহনাত্ মোহো বরমিতি হিতোঃ ‘অভিসমত’ ‘মোহ’ গতঃ’ প্রাপ্তঃ ইতি ‘মন্যে’ জানামি। যহা—‘নৃপতিঃ মোহ’ গতঃ’। এতৎ বস্তু ‘কিমপি’ অনির্বচনীয়মপি ‘অভিসমত’ নৃপতিঃ ইষ্ট’ ‘মন্যে’ তর্কয়ামি। মোহাবস্থায়াং শোকদুঃখবেদনাভাবাত্। ততঃ রামো’বদত্—‘কথ’ [‘অথ’ আশ্চর্য্যে প্রশ্নে বা অব্যর্থ-মেতৎ] কিম্। নৃপতিঃ ‘মোহসুপগতঃ’ প্রাপ্তঃ। রাজা মোহ’ গতঃ? ইতি আশ্চর্য্য-মতঃ অসম্ভব এতৎ। ‘নেপথ্যে’ বৈধবচনাস্থানে লক্ষণশ্চ ততঃ রামবাক্যসুস্বার্থ্য

कथयति—कथं “कथं मोहमुपगतः” इति ब्रवीषिचेत्, तथा एतत् असह्यं मन्यसे चेत्, मोहम् असह्यं सम्प्रधार्था आह—‘यदि राज्ञः’ दशरथस्य ‘मोहं न सहसे’ ततः अस्य प्रतीकारश्च इच्छसि दीपिनं दण्डय, ततः ‘धनुः स्पृश’ धारय । ‘दया मा कार्या’ दीपयुक्ते स्वजनेपि दया न कर्त्तव्या । अनन्तरं रामः एतत् वचनम् ‘आकर्ण्य’ श्रुत्वा ‘पुरतः’ अग्रभागे [‘पुरतः’ इति अव्युत्पन्नमवायमेतत् । न तु पूर्वशब्दात् अतसुच् प्रत्ययेन निष्पन्नम्—इति दीक्षितकृतायां मनीरमायां स्पष्टमेतत्] ‘विलोक्य’ दृष्ट्वा आह—अलोभ्य इति ।

अन्वयः—केन अलोभ्यः (लोभयितुमसाध्यः) धैर्यसागरः लक्षणः लोभितः (लोभं प्रापितः) । रुष्टेन (कुपितेन) येन (हेतुना) अगतः (अग्रदेशं) शताकीर्णमिव (जनशतपरिव्याप्तमिव) पश्यामि । एकोपि महायोद्धासौ रोषणतया आन्दोलनात् अग्रस्थानं जनशताकीर्णमिति मतिं जनयतीति भावः । अन्यत् स्पष्टम् । सर्वानुष्टुप् छन्दः ॥

Notes

1. अथ—An अव्यय meaning अनन्तरम् । Kanchukin was going to narrate further faults of Kaikeyi in the matter. But Rama as a noble one and being as such averse to hear superior's faults stops him saying—अतः परं मातुः परिवादं श्रोतुं न इच्छामि । Here mark Rama's high nobility of mind. परिवाद and परीवाद (परि + वद + घञ्) are correct by the rule “उपसर्गस्य चञि अमनुष्ये बहुलम्” । The word परिवाद is significant. It includes वियमानदीष even, and Rama does not at all like to hear any fault of mother, and reverts to know all about his father the महा-राज then.

2. शोकात्, अवचनात्—हेतौ ५मी । Due to शोक, he was without वचन, and being वचनहीन, he sent me to you through हस्तसंज्ञा ॥ हस्तेन has thus करणे ३या ।

3. विसर्जितः—वि + सृज् + णिच् + क्त कर्मणि । विष्टः also means the same, comp “विष्टपार्श्वानुचरस्य तस्य” । उक्तकर्म here is “अहम्” understood.

4. किमपि—It means something indescribable ; qual. मोहम् or एतत् understood ; see Tika. Comp “काप्यभिख्या तयोरासीत्” and “किमपि किमपि मन्दमासत्तियोगात्”, “किमपि किमपि बहु प्रलपितवान्” । See Tika, for both kinds of constructions here.

5. कथम्—Pt. Ganapati Shastri and Mr. Kale &c., take it to mean “केन प्रकारेण” i. e. how. This is wrong here. For Kanchukin says that due to शोक he fell down unconscious [शोकात् नृपतिः मोहं गतः] । Now the cause of मोह being already stated, it is impossible for Rama to ask again about the cause thereof. So take it as an अवाय to mean आश्चर्य i. e. what (!). Comp “कथमुपरतः” and “कथमुज्जयिनीनाम”—in Swapnanataka V. King’s मोहगमन was amazing and so intolerable to Rama, so he says—कथं etc. ; or —it is an अवाय denoting प्रश्न i. e. in the sense of किम् (with surprise behind it), comp “कथं न करोयमासुक्तविवाह-कौतुकः”—Kalidasa &c. Also note that Lakshmana takes and understands Rama in this way and says startingly “कथम् ! (त्वं) कथं (राजा) मोहमुपगतः इति ब्रवीषि “i. e. what ! “you say he is fainted down” ; first कथम् is an अवाय meaning what, and the rest is repetition of Rama’s word “कथं मोहमुपगतः” । If this is intolerable to you then take up arm to punish the guilty one in this matter (cp “यदि न सहसे राज्ञो मोहं धनुः स्पृश”) । Thus this is the natural spirit of the poet. And Explanation in any other way here is unnatural and wrong.

6. अक्षोभ्यः—क्षोभयितुमयोग्य इति क्षुभ + णिच् + यत् = अक्षोभ्यः to be agitated. न तथा, नञतत्। qual. लक्षणः। He is not only अक्षोभ्य like a sea, but himself धैर्यसागरः as well. If such a one is disturbed then like a sea it will flow in many ways and wash or crush all before him.

7. रुष्टेन—This is equivalent to रुष्टेन। qual. येन। See Tika.

8. अगतः—अग + शस् (रया) + तसि = अगतः i. e. अगस्थानम्। Here तसि comes in place of द्वितीय, compare the varttika “आद्यादिभ्य उपसंख्यानम्” and it is an आकृतिगण। अवाय – but obj. of पश्यामि ॥ शताकीर्णम्—आ + कृ + क्त = आकीर्णं scattered, crowded. शूतेन (जनेन) आकीर्णम्। Pred to अगतः। Construe – अगतः (अगस्थानं) शताकीर्णमिव पश्यामि। Or construe—येन रुष्टेन अगतः (अगभागे) [वर्तमानः स्थानं] शताकीर्णमिव मन्ये। This is due to his आन्दोलन and quick movements here and there on and on. Such a strong योद्धा appears as many at a time due to his quick movements and change of places. Compare “एकोदाशरथिः कामं यातुधानाः सहस्रशः। ते तु यावन्त एवाजौ तावाञ्च ददृशे स तैः” – Raghu, and also Kirata XIV sl. 58, where गणस्य see Arjuna as facing one and all, though alone. This shows Lakshmana was angry and himself alone ready and capable to fight out hundreds of fighters.

(ततः प्रविशति धनुर्वाणपाणिलक्ष्मणः)

लक्ष्मणः (सक्रोधम्)—कथं कथं मोहमुपगत इति ।

यदि न सहसे राज्ञी मोहं धनुः स्पृश मा दया

स्वजननिभृतः सर्वोऽपि यं मृदुः परिभूयते ।

अथ न रुचितं मुञ्च त्वं मामहं कृतनिश्चयो

युवतिरहितं लोकं कर्त्तुं यतश्छलिता वयम् ॥ १८ ॥

(Then enter Lakshmana with bow and arrow in hand)

Lakshmana (with wrath) – what, (you say) “what he has fainted down” (If you cant tolerate King Dasaratha’s swool, then have recourse to bow (for remedy) and don’t stick to compassion. Those who are forgiving and compassionate on his relatives are thus overpowered. If this is not agreeable to you, then let me have leave (to tackle the situation), and I am determined to make the world free of youthful ladies, for we are deceived by them.

Beng.—(तारपर धनु ओ बाण हस्त लक्ष्मणेर प्रवेश) लक्ष्मण (सक्रोधे)—कि “कि राजा मोहग्रस्त हईयाहेन” এই কথা বলিতেছেন ? যদি রাজার মোহ অসহ হইয়া থাকে, তবে প্রতীকারের জন্ত ধনু ধারণ করণ, দয়াপ্রকাশ করিবেন না । নিজজনে ক্ষমাযুক্ত সকললোকই এই ভাবে পরাভূত হইয়া থাকে । যদি এটা আপনার কচিকর না হয় তবে আমাকেই ছাড়িয়া দিন, আমি জগৎকে যুবতিরহিত করিতে সক্ষম করিয়াছি, কারণ আমরা যুবতি কর্তৃক ছলিত হইয়াছি ।

Tika.—‘लक्ष्मणः सक्रोधम्’ क्रोधेन सह वत्तमानं तत् यथा तथा आह—‘कथम्, “कथं मोहमुपगतः राजा” इति त्वं वदसि । यदि एव वदसि चेत् तदा –

अन्वयः—यदि राज्ञः मोहं न सहसे (तदा) धनुः स्पृश, दया मा कार्या । स्वजननिभृतः स्रुः सर्वोपि एव परिभूयते । अथ (एतत्) न (ते) रुचितं, (तदा) त्वं मां मुञ्च । अहं लोकं युवतिरहितं कर्त्तुं कृतनिश्चयः (भवामि), यतः वयं (युवत्या कैकेया) छलिताः ।

वाक्या—‘यदि राज्ञः’ दशरथस्य ‘मोहं न सहसे’ स असह्येत्, तदा तत्-

प्रतिकाराय अपराधिनं प्रति 'धनुः स्पृश' धनुः धारय, अपराधिनमव दृश्य । 'दया च माकायां' न विधातव्या । दयाप्रकाशे दोषमाह—'स्वजने निभृतः' निरतः, चमौ इत्यर्थः, स्वजने दयापरवशः तथा 'सुदुः' अतीक्ष्णः 'सर्वः अपि' जनः 'एवम्' अनेन प्रकारेण राज्य-नाशादिक्रमेण 'परिभूयते' प्रपीड्यते अन्यैः लोकैः इति शेषः । 'अथ' पक्षान्तरे 'एतत् वस्तु' तुभ्यं 'न रुचितम्' न अभिलषितं चेत् तदा 'त्वं मां सुखं यथेच्छं कर्तुं' धनुर्धारयितुञ्च अनुजानीहि । अनुज्ञाति किं करिष्यामि इति पृच्छसि चेत् तदा शृणु—'अहं' लोकं युवतिरहितं कर्तुं कृतनिश्चयः भवामि । कुत एतावान् तव सङ्कल्पः इत्यवाह—'यतः' यस्मात् हेतोः वयं युवत्या कैकेय्या एव 'कृलिताः' स्वाधिकारात् वञ्चिताः । ततः अपराधिनीं युवतिजातिं निर्मूलयामि इति भावः । [हरिणीवृत्तम् । लक्षणं यथा— "न समरसला गः वड्वो देह्यै हरिणीमता"] ॥

Notes

1. धनुर्वाणपाणिः—qual. लक्षणः । धनुश्च वाणश्च, धनुर्वाणम्, or धनुर्वाणे (with द्रव्याविवाचा); समाहार comes by "जातिरप्राणिनाम्", or इतरतरङ्गम् । तत् पाणौ यस्य, बहु । By the rule "सद्यमीविशेषणे बहुब्रीहौ" such वाधिकरणबहु—is sanctioned in Panini-grammar and that the सप्तम्यन्त word in a बहुब्रीहौ is to be placed first. But here the सप्तम्यन्त word पाणि does not lead. This is due to the varttika "प्रहरणार्थेभ्यः परे निष्ठासप्तम्यौ" ।

2. कथम् &c—See ante.

3. मा दया—मा is a negative particle. Construe—दया मा कायां । For uniformity of प्रक्रम, मा दयाम् would have been better here.

4. धनुः स्पृश—It means touch or hold bow, i. e. punish the guilty in the matter.

5. स्वजननिभृतः—lit निभृत means 'concealed' 'let at ease'

etc ; thence here it means silent or forgiving ; खजने निभृतः (निस्तब्धः or क्षमी) सुपसुपा । Not only such, but मृदुः (lenient person) too, qual सर्वः । Such lenient and खजनक्षमी person is overpowered by others ; परि + भू + लटते कर्मणि = परिभूयते is defeated. An over-lenient one is always attacked, so to rise, one should be both lenient and stern as time demands it—"मृदुहिं राजा सततं लङ्घ्यो भवति सर्वशः" "Mahabharata "मृदुहिं परिभूयते"—Ramayana. "तेजः क्षमा च नैकान्तं कालज्ञस्य महीपतेः"—Magha etc.

6. रुचितं—रुच + क्त कर्मणि । Is agreeable. Construe—एतत् ते न रुचितं यदि &c.

7. वां सुच—let me have leave and I will do the remedy.

8. कृतनिश्चयः—निस् + चि + अप् भावे = निश्चयः 'determination' कृतः निश्चयः येन, वहु । Comp. "तस्मादुत्तिष्ठ युवाय कृतनिश्चयः"—Gita. I am determined to make the लोक as युवतिरहित ।

9. युवतिरहितम्—युवति is fem. of the base युवन् by the Panini rule "युनक्तिः" । And युवती ending in दीर्घ is from यु + शट् + ङीप् स्त्रियाम् । युवत्या रहितम् । इतत् । Pred to लोकम् । As this calamity is due to the young lady Kaikeyi so Lakshmana furiously determines to make the world free of युवति ।

10. Remark.—लक्ष्मण is intolerant of अन्याय on his father and brother specially, and determines to take serious step against this be she his mother or any other relative. But we will see in the next sentence that Sita in her naturally calm and feminine temperament takes this as a sorrowful undesirable incident ; comp "आर्यपुत्र, रोदितवोऽस्मि काले सौमित्रिणा धनुः टहीतम्" ।

सोता—अय्यउत्त, रोदिदव्वे काले सोमिस्सिणा धणू गह्वीदं ।
अपुव्वो खु से आआसो [आय्यपुत्त, रोदिदव्वे काले सोमिस्सिणा
धनुर्द्वं हीतम् । अपूर्वः खलु अस्यायासः] ।

Sita—Noble husband, Lakshmana, son of Sumitra has taken up arrow at the time for weeping ; unprecedented indeed is his enterprise.

रामः—सुमित्रामातः, किमिदम् ।

Rama—Ho son of Sumitra, what is this ?

लक्ष्मणः—कथं कथं किमिदं नाम ?—

क्रमप्राप्ते हृते राज्ये भुव शोच्यासने नृपे ।

इदानीमपि सन्देहः किं क्षमा निर्मनस्विता ॥ १८ ॥

Lakshmana—What, what, “what is this” ? When the kingdom got in turn of accession is snatched away and the King (Dasaratha) is placed in a pitiable plight, even then you are inactive (as to remedy) ; is it forgiveness, or is it want of mental pluck ?

रामः—सुमित्रामातः, अस्मद्वाजाभ्रंशो भवत उद्योगं जनयति । आः अपण्डितः खलु भवान्—

भरतो वा भवेद्वाजा वयं वा ननु तत् समम् ।

यदितेऽस्ति धनुःश्लाघा सा राजा परिपाव्यताम् ॥ २० ॥

Rama—Ho Sumitra's son, our loss of kingdom urges you to action. Ha ! you lack in judgment. It is all the same whether Bharata or I am the King. If you arrogate of your

skill in archery then let that King (Bharata) be protected (or-safeguarded).

লক্ষ্মণঃ—ন শক্লোমি রোষং ধারয়িতুং । ভবতু ভবতু ।
গচ্ছামস্তাবত্ । (প্রস্থিতঃ) ।

Lak.—I cant check my anger. However I will go away.
(He just begins to go out)

রামঃ—(আত্মগতম্ ?)

তৈলোক্যং দুগ্ধকামিব ললাটপুটসংস্থিতা ।

ভ্রুকুটিলক্ষণস্যেষা নিয়তৌব ব্যবস্থিতা ॥ ২১ ॥

(প্রকাশম্) সুমিত্রামাতঃ. ইতস্তাবত্ ।

Rama—This frown of Lakshmana, which is fixed like providence's dispensation and has appeared on his forehead is about to consume all the there worlds. Ho Sumitra's son, do come here.

লক্ষণঃ (প্রত্যাহৃত্য)—আর্য্য অয়মাস্মি ।

Lak.—(turning back) Noble one, here am I (come).

Beng.—সীতা—আর্য্যপুত্র, রোদনযোগ্যকালে স্মিত্রাপুত্র লক্ষণ ধনুধারণ করিয়াছে। এর উত্তোগ অপূর্ব বটে। রাম—স্মিত্রাপুত্র, একি ! লক্ষণ—কি কি “একি” বলিতেছেন—ক্রমপ্রাপ্ত রাজ্য অপহৃত হইলে এবং রাজা দশরথ শোচনীয় অবস্থায় উপনীত হইলেও, এখনও প্রতিকারের প্রতি উত্তোগাভাব, এটা কি ক্ষমা অথবা মনুষ্যত্বহীনতা। রাম—স্মিত্রাপুত্র, আমাদের রাজ্যনাশ তোমার উত্তোগ উৎপাদন করিতেছে। আঃ, তুমি বিবেকহীন—ভরত বা আমি যেই রাজা হই—হুই সমান, যদি তোমার ধনুরহকার হইয়া থাকে তবে নূতনরাজা ভরত

রক্ষিত হোক। লক্ষণ—রাগ সামলাইতে পারি না। আচ্ছা বেশ, আমি তবে যাই (গদেঘাত্ত প্রস্থান)। রাম—নিয়তিতুল্য অব্যর্থ লক্ষণের এই ক্রকুটি তার ললাটে আবির্ভূত হইয়া পৃথিবী দগ্ধ করিতে চাহিতেছে। স্মিতাপুত্র, এখানে আইস। লক্ষণ—আর্য্য, এই আমি আনিয়াছি।

Tika.—মহারাজস্য মোহপ্রাপ্তৌ, আর্ধ্যপুত্রস্য রাজ্যনাশাच्च 'রোদিতবো কালো' রোদনযোগ্যে মুহূর্ত্তে 'সৌমিবিণা' সুমিবাণুবেণ লক্ষণেন [বাহ্যাদিত্বাৎ সুমিবাশব্দাৎ ইঅ্] প্রতিকারায় 'ধনুর্ঘটীতম্'। 'অস্য আয়াস:' উদ্যোগ: 'অপূর্ব' এব' অদৃষ্টপূর্ব:। কথ' কথম্ [আবেগে সম্ভ্রমে বা দ্বিরুক্তি:] বদসি "কিমিদ' নাম" ইতি। তব এব'বিধ' ভাষণমযুক্তম্ তত্কারণ' শৃণু ॥

অন্বয়:—ক্রমপ্রাপ্তৌ রাজ্যে হতে (সতি) ভুবি নৃপে শোচ্যাসনে (সতি) ইদানীমপি (প্রতীকারে) সন্দেহ: (অনধ্যবসায়: দীলায়মানচিত্তত্বম্)। কিম্ এষা চমা (উত) নির্ম'নস্তিতা (ভবতি)।

বাখ্যা—'ক্রমপ্রাপ্তৌ' পিটপিতামহক্রমেণ 'প্রাপ্তৌ' ন্যায়ত: লব্ধে রাজ্যে তব স্বভাগ-ভূতে রাজ্যে ইত্যর্থ: 'হতে সতি' বলাৎ অন্যায়ত: আদৃতে সতি, এব' করণেন 'নৃপে' দশরথে সৌম্যস্য চ সতি ইত্যর্থ: 'ইদানীমপি' এতদবস্থায়ামপি তে 'সন্দেহ:' প্রতীকারে অনধ্য-বসায়: স চ অনধ্যবসায়:, তব "সুমিবামাত: কিমিদম্"-ইতি বচনেন সূচিত:। এষো'নধ্যবসায়: কি' 'চমা' দয়া স্যাৎ উত 'নির্ম'নস্তিতা' মনুষ্যত্বহীনতা বা স্যাৎ ইতি ন সম্যগ্জানানি। তত: রাম আহ—হে 'সুমিবামাত: অক্ষরাজ্যশ্বশ:' মদ্রাজ্য-নাশ: ভবত: 'উদ্যোগ' সমুদ্যোগ' 'জনয়তি' উত্পাদয়তি। কিন্তুত্ব 'ভবান্' অপঙ্খিত এব' বিচারমূদ: প্রতিভাসি ['আ:' ইতি কৌপে অব্যয়ম্]।

অন্বয়:—ভরত: বা ভবেত্ রাজা বধ' (অহম্) বা রাজা (ভবেয়ম) —ননু তত্ সমম্ (স্যাৎ)। (কিন্তু) যদি তে ধনু:শ্লাঘা স্তি (ধনুর্বি'ষয়ে অহঙ্কারী বিঘতে) (তদা) স রাজা (নবীনো রাজা ভরত:) পরিপাল্যতাম্ (ত্বয়া রত্নতাম্)।

ততো লক্ষণ: কথয়তি—'অহ' রোষ' ক্রোধ 'ধারয়িতু' নিয়ন্তুম্ 'ন শক্লোমি'। অত:

‘गच्छामः तावत्’ गमिष्याम्येव [“अस्मदीययोश्च” इति सूत्रेण एकार्थे बहुवचनम्] ।
[“भवतु” इति अग्रयमेतदत्र । आवेगे हित्वम्] ॥

ततो रामो ब्रूते—अन्वयः । ललाटपुटसंस्थिता एषा लक्षणस्य भ्रुकुटिः, वावस्थिता
नियती इव, वैलोक्यं दग्धुकामा इव (भाति) ।

वाखा—‘ललाटपुटसंस्थिता’ ललाटप्रदेशोदिता ‘एषा’ पुरी दृश्यमाना [“समौप-
तरधर्त्ति चैतदीरूपम्” इति वचनात्] ‘लक्षणस्य भ्रुकुटिः’ एतत् भ्रुकुटिधारणम्
‘वावस्थिता’ नियता अवश्यम्भावी इत्यर्थः (नियती इव) नियतिरिव विधिरिव ‘वैलोक्यं’
दग्धुकामा इव’ दहनोद्यता एव । यथा विधिः उद्देश्यं प्रति अवश्यमेव गच्छति तथा
अस्य एष भ्रूवन्मोपि दहने अवश्यं प्रवृत्तः इति भावः । अनन्तरं लक्षणं क्रोधात्
वारयितुमाह—‘सुमित्रा मातः, इतः तावत्’ आगम्यताम् त्वया ।

लक्षणमाह—‘आर्थं अयमस्मि’ आगतो भवामि ।

Notes

1. रोदितव्ये—रुद + त्वय कर्मणि = रोदितव्य fit to be lamented on.
Prof. Shastri makes त्वय here as अधिकरणे वाहुलकात् । But this is
unnecessary here. तस्मिन् । Qual. काले । Now Dasaratha fainted
down and yourself (Rama) has lost his legitimate राज्य । So the
time was fit for lamentation and it was a sorrowful incident
that even now Lak. takes up bow for remedy. This is unpara-
lleded nodoubt.

2. सुमित्रा मातः—सुमित्रा माता यस्य, वद् । तत् समुद्धौ । Here want
of कप् (समासान्त्र in बहुव्रीहि) is rather unusual ; acc. to panini कप्
here is to come by the rule “नट्टातश्च”—and मातृ ends in ऋ । But
some scholars including Mm. Shastri think this कप् optional
after the base मातृ । They argue thus—‘मातृञ् मातृकमातृषु वा’ इति
वाचिके बहुव्रीहौ ष्यङः सम्प्रसारणविकल्पविधायके मातृकमातृशब्दयोर्निर्देशात् कपो
वैकल्पिकत्वं बोधायम्” । Acc. to commentators of मुग्धबोधव्याकरण when

सुति is implied माट should not become माटक in वृद्धौहि (see Act II. infra) and such are legitimate forms. Bhasa uses such words here and elsewhere ; similarly he uses 'न शक्नोमि रोषं धारयितुम्' in several places ; the word is significantly used here. By reminding Lakshmana of सुमित्रा, Rama wants him to be rather sober controlled and tranquil like सुमित्रा । So Rama says "किमिदम्" what is this i. e. this क्रोध now on your part is not fit ; away with it.

3. कथं कथम् &c—see Tika and ante, under "कथं मोहसुपगतः" &c.

4. क्रमप्राप्ते—"क्रमेण प्राप्तम्, इतत् । तस्मिन् । qual. राज्ञि । The राज्ञि was क्रमप्राप्त so by law of primogeniture it was Rama's own notwithstanding Dasaratha's प्रतिश्रुति for it to कैकेयी । This is Lak's view ; not only is this snatched (हृत), but हृत् is in a sad plight for this. This is intolerable and even now you should not say "सुमित्रामातः किमिदम्" ? This क्षमा will show' want of manliness on us. Comp "भवाद्दृशाद्येदधिकर्तते रतिं हन्तृहता मनस्विता"—Bharavi.

5. शोच्यासने—शुच + खत् आवश्यक = शोच्य pitiable. Here कुल in शोच्य when खत् follows, is barred by the rule "ख आवश्यक" । शोच्यम् आसनम् (अवस्थानं) यस्य, बहु । Pred to नृपे (which has भावे ०मी) ।

6. सन्देहः—सम् + दिह + घञ् । Here it means indecision as to action i. e. अनधावसायः । This अनधावसायः proves either क्षमा or निर्मनस्विता here. प्रशक्तं मनः अस्य इति मन्स + विनि मत्वर्थे = मनस्विन् noble

one. निरस्तः मनस्विनः इति निर्मनस्वी, प्रादितत् । तस्य भाव इति निर्मनस्विन् + तल् = निर्मनस्विता want of manliness. See Tika.

7. अस्मद्राज्यभंशः—अस्माकं राज्याम् । तस्य भंशः (नाशः) । इतत् । Nom to जनयति । Rama sees that Lak. feels his राज्यानाश as his own ; so for singular as सद्राज्य he says अस्मद्राज्य here. Comp 'वयं वा भवेमराजा' etc. below. Everywhere we have pl. for sing. by the rule "अस्मादो द्वयोश्च" । When Lak. fights for the legitimate due of his brother, Rama takes a liberal view of the situation and says that it is all equal whether I or Bharata is the King here and so तितिक्षा or क्षमा is best here. So no question of निर्मनस्विता arises. So he emphatically says "भवान् अपाण्डितः खलु ।" His अपाण्डित्य lies in not taking this as equally.

8. धनुःश्लाघा—धानुषि or धनुषः श्लाघा । Boast of archery. This line occurs also in Abhi III. 22.

9. भवतु—An अव्यय meaning "well". आवेगे हितम् । I cant control myself hence I will retire hence, and thus no unpleasantness will arise here.

10. प्रस्थितः—By this the poet means that he has just started when Rama called him back by "सन्निवृत्तातः इतः तावत् (आगम्यताम् त्वया)" । That is—the क्त here is in आदिकर्मणि । Also compare "चचाल वाला सनभिन्नवल्कला तदा वृषराजकेतनसमालम्ब्य"—Kalidasa.

11. वैलोक्यम्—द्वयाणां लोकानां समाहारः विलोकी समाहारद्विगुः । ततः चातुर्वर्ण्यादित्वात् स्याद्येव्यञ् । Obj of दग्धुम् in दग्धुकामा ॥ दग्धुम् कामी यस्याः, बहु with मलोप by the maxim "तुङ्गाममनसोरपि" । See also under वक्तुकामा in sak and ante. qual. अङ्कुटिः ॥ ललाटस्य पुटम् (पादम् or

स्थानम्); or प्रशस्तः ललाटः इति ललाटपुटः नित्यतत् । तत्र संस्थिता, सुप् शुपा ।
qual. भ्रुकुटिः ।

12. नियतीव—नियतौ + इव । Like fate. As fate is वावस्थिता i. e. fixed and predestined in her course as Bhasa and others say { cp “उद्दामिवकिशोरी नियतिः खलु प्रतीष्ठं गच्छति” and “सर्वं कृषा भगवती भवितव्यतैव” &c.), so Lak’s भ्रुकुटि seems to be preordained to consume विलोकी । The base नियति is like मति, so the proper form here should be नियतिरिव । But नियतीव instead is a शिष्टप्रयोग or चार्धप्रयोग ; or take नियति as क्तजन्त and then add ङीष् (वृद्धादिवात्) by the गणसूत्र “कृदिकारादक्तिनः” । But this is a far-fetched defence. The reading वियतीव here does not give good sense.

13. Remark—Here also in “लक्षणः—पार्था अयमस्मि” The stage—direction is faulty ; after the stage-direction “प्रस्थितः” before, here there should be some such word as प्रत्यावृत्त्य in Lak’s speech. So we suggest this emendation here.

N. B.—We also suggest “आत्मगतम्” in Rama’s speech before “वैलोक्यं दग्धुकामेव” (sl. 21) and “प्रकाशम्” before “सुनिवामातः इत-
स्तावत्” there.

रामः—भवतः स्थैर्यमुत्पादयता मयैवमभिहितम् । उच्य
तामिदानीम्—

ताते धनुर्नमयि सत्यमवेक्षमाण

सुञ्चानि मातरि शरं स्वधनं हरन्तग्राम् ।

दोषेषु वाञ्छामनृजं भरतं हनानि

किं रोषणाय रुचिरं त्रिषु पातकेषु ॥ २२ ॥

Rama—I have said this (or thus) to create or produce

calmness in you. Now you just say—should I direct my bow on father who is observing truth, or should I let the arrow fall on mother who is securing or taking her own wealth (of kingdom), or should I kill my younger brother Bharata who is quite free of any guilt; and among these three sins which is agreeable to you, the enraged one.

Beng.—राम—तोमार चित्तस्थिरता सम्पादनर जखु आमि एकथा बलिवाहि। এখন তুমিই বল দেখি—সত্যপালনে রত পিতার প্রতি কি করিয়া ধন্যরাকর্ষণ করি, নিজধন গ্রহণরতা মাতার প্রতিই বা কি করিয়া শরত্যাগ করি, অথবা দোষের বর্হিভূত অর্থাৎ নির্দোষ কনিষ্ঠ ভ্রাতা ভরতকে কি করিয়া হত্যা করি; এই তিন পাপকার্যের মধ্যে, ক্রুদ্ধ তোমার নিকটেই বা কোন্টো কচিকর বল ?

Tika.—‘भवतः स्थैर्यम्’ चित्तस्थिरतां रीषाभाषम् इत्यर्थः ‘उत्पादयता’ जनयता ‘मया एवम्’ ‘अपण्डितः खलु भवान्’ इत्यादिरूपं वा इत्यादिप्रकारेण ‘अभिहितम्’ कथितम् । त्वया एव तावत् ‘इदानीम् उच्यताम्’ कथ्यताम्—

अन्वयः—सत्यमवैचल्ये ताते (अहं कथं) धनुः नमयि (नमयै इत्यर्थः) स्वधनं हरन्त्याम् मातरि (वा कथं) शरं सुञ्चानि, दोषेषु बाह्यम् अनुजं भरतं (वा कथं) हनानि ? त्रिषु (एषु) पातकेषु रीषणाय (क्रुद्धाय तुभ्यं) किं कृचिरम् (स्यात्) ?

व्याख्या—‘सत्यमवैचल्ये’ कैकेयै प्रतिश्रुतराजाप्रदानरूपं सत्यं पालयमानि ‘ताते’ पितरि दशरथे ‘अहं धनुः’ कथं ‘नमयि’ नमयै योजयै इत्यर्थः [“नमयि” इति आर्षप्रयोगः, “नमये” इति साधुः । अहं विधौ वा लोट्] । ततः धनुःप्रहारो नास्त्येव इत्यर्थः ; ‘स्वधनं’ निजपापभागरूपं राजाधनं ‘हरन्त्याम् मातरि’ कथं ‘शरं सुञ्चानि’ पातयानि, मातापि शराघातानर्हा एव इत्यर्थः । तथा ‘दोषेषु बाह्यं’ दोषशून्यम् ‘अनुजं भरतं’ कनिष्ठं तदाख्यं भ्रातरं कथं ‘हनानि’ वधेन योजयानि, सोपि वधानर्ह एव । एषु ‘त्रिषु पातकेषु’ पापेषुमध्या ‘रीषणाय’ क्रुद्धाय तुभ्यं किं ‘पातकं’

‘दक्षिरम्’ अभिमतं तत् त्वया एव इदानीम् उच्यताम् । यदि किमपि न दक्षिरं तदा धनुः परित्यज्या शान्तीभव । इति कौशलेन धेयमापादितो लक्ष्मणो रामेण । वसन्त-तिलकं वृत्तम् ॥

Notes

1. उत्पादयता—उद् + पद + णिच् + शट् । Qual. मया understood. I want your चित्तस्थेयं, so I said to you “आः अपण्डितः खलु भवान्” &c. But don’t mind for this. And also consider that to take up arms as remedy against father or mother or brother is impossible. एवम्—Refers to Rama’s speech ‘सुनिवासातः... अपण्डितः खलु भवान्’ &c. ante.

2. सत्यम् अवेषमाणे—अव + ईप् + शानच्कर्त्तरि = अवेषमाण observing. Qual. ताते which like मातरि has अधि ७मी ।

3. नमयि—नम + णिच् + लोट् इ । अहं or विधौ लोट् । Nom. अहम् understood. The sense is—How can I bend my bow on father (ताते कथं नमयि) and he is observing सत्यम् । But in लोट्, इ changes to ऐ, so the proper form here should be नमयै । नम + णिच् is to take आत्मनेपद by “णिच्श्च” for the action should somehow benefit the agent Rama here. So नमयि for नमयै is an आर्षप्रयोग । Pt. Shastri however construes here —नयि (विप्रये) ताते सत्यमवेषमाणे सति धनुः न स्यात् । But as everywhere लोट् is used (e. g. सुष्ठानि, हनानि), so for propriety the 1st line should have a verb in लोट् । And as Bhasa uses anomalous आर्षप्रयोग as in Ramayana, Mahabharata &c., so the reading नमयि for नमयै is preferred, here by us.

N. B.—We may also construe here as—नयि सत्यमवेषमाणे (सति) ताते धनुः न स्यात् । That is—‘if I myself volunteer to observe truth

to safeguard my father against his promise of राजा to कैकेयी, then धनुः should not go on father". From your (Lak's) point of view by क्रमप्राप्ति, kingdom is my due, but if I forego that due to save my father from अधर्म and myself keep his सत्य, then धनुः should not fall on father. In this construction सत्यमवेत्यन्तान्ते qualifies नयि (which has भावे ७मी). This is a simple construction and meets Lak's point of view no doubt; but for propriety's sake we have preferred the reading नमयि here.

3. सुभानि, हनानि—Both take लोट आनि। अहं or विधौ लोट्, as before. See Tika also.

4. स्वधनम् हरन्त्याम्—Though राजा is not कैकेयी's स्वधन he being the ज्येष्ठपुत्र of दशरथ, still from Rama's point of view, it was her own by father's promise to give it to her son. Comp तस्या लोभः अत्र नास्माकं भ्रातृराजापहरिणाम् sl. 15 ante. She is not only माता but also स्वधनं हरन्ती। So she can't be chastised. So he says this. It can't be sarcastic here, for then Rama pours blames on कैकेयी, which he avoids all along; rather he justifies her action as legitimate. ह + शतृ + डीप् = हरन्ती। तस्याम्। Qual. मातरि।

5. बाह्यम्—वह्निर्भवे इति वह्निस + यञ् or यञ् (acc. to Kasika) = बाह्यः outside. तम् Qual. भरतम्। He is not only दोषबाह्य। But धनुज as well, so वधानहं।

6. रोषणाय—रुष + युच् कर्त्तरि = रोषणः one enraged. Qual. तुभ्यम् understood. सम्प्रदाने ऽर्थौ। See Tika.

लक्षणः (सवाच्यम्)—हा धिक्! अस्मान् अविज्ञायोपालभसे—

যত্কৃতে মহতি ক্লেশে রাজ্যে মে ন মনোরথঃ ।

বর্ষাণি কিল বস্তব্য' চতুদশ বনে ত্বয়া ॥ ২৩ ।

রামঃ—অত্র মোহমুপগতস্তত্র ভবান্ ? হন্ত নিবেদিতমপ্রমু-
ত্বম্ । (সীতামবলোক্য) মৈথিলি—

মঙ্গলার্থে জনয়া দত্তান্ বস্ত্রলাংস্তাবদানয় ।

করোম্যনৈর্নৃদৈর্ধর্ম' নৈবাস্ত' নোপপাদিতম্ ॥ ২৪ ॥

Lak.—(With tears)—O Fie. You take me to task by not knowing the real fact. For, I can't have any greed for the kingdom in consideration of the great stricture of residing for fourteen years in the forest, made (by Kaikeyi on thee).

Rama—His Lordship my father fainted down over this fact ? Ha ! he has given proof of his want of control (over himself).

(Looking to Sita) Maithili—Do bring me the barks for this august occasion, given by this (Avadatika), and I shall practice religion not acquired or done by any other King.

Beng.—লক্ষ্মণ (বাঙ্গসহকারে)—হায় ষিক, আমাকে না জানিয়া আপনি তিরস্কার করিলেন, কারণ চৌদ্দ বৎসর বনে বাস করিতে হইবে এইরূপ কঠোর ক্রেশ বিধানকরায় আমার রাজ্যে স্পৃহা নাই ।
রাম—এই কারণে মাননীয় পিতা মোহপ্রাপ্ত হইলেন ? হায়, তিনি সংযমভাব প্রকাশ করিলেন । (সীতাকে বিলোকন করিয়া) মৈথিলি—এই মঙ্গলকালে তবে অবদাতিকাদত্ত বস্ত্রল আনয়ন কর । আমি অল্প নৃপকর্তৃক অপ্রাপ্ত এবং অসাধিত ধর্ম সাধন করিব ।

Tika.—लक्षणः सवाच्यम् [वाच्येन सहवर्त्तमानम्, तत् यथा तथा—तुल्ययोगे
ऋषीहिः] आह—“हा धिक्” अस्मान् धिक् । धिक्चनस्य कारणमाह—“अस्मान्
प्रविज्ञाय” तत्त्वतः अज्ञात्वा एव “उपालभसे” तिरस्करोषि त्वम् । तत्र कारण-
मुपलपति यदिति—

अन्वयः—यत् (यतः) चतुर्दश वर्षाणि त्वया वने वस्तव्यं किल इति महति क्लेशे
(कैकेया) कृते (विहिते सति) मे राज्ये मनोरथः (स्पृहा) न स्यात् ।

व्याख्या—‘यत्’ यतः [एतदर्थे अव्ययमेतत्] ‘चतुर्दशवर्षाणि व्याप्य [“कालाध्व-
नोरत्यन्तसंयोगे” इति व्याप्तार्थं रया] त्वया वने वस्तव्यम् [वसेः भावे तव्यः ।
वास्तव्यमिति तु कर्त्तरि तवात्] स्यात्तत्र किल [ऐतिह्ये अव्ययमेतत्] इति एवं
प्रकारे ‘महति क्लेशे’ कठारे दण्डे ‘कृते’ कैकेया विहिते सति ‘मे राज्ये मनोरथः’
स्पृहा न स्यात् भवितुं न सम्भवेत् [“स्यात्” इति सम्भावनायां लिङ्] । अतोहं
ब्रवीमि अज्ञात्वा एव भवान् मां उपालभते । नैषा मे स्वार्था प्रवृत्तिः किन्तु
अन्यायविरोधी एव मे उद्योगः । ततः रामः कथयति—‘अत्र’ विषये ‘तवभवान्’
मान्यो मे पिता ‘मोहमुपगतः’ प्राप्तः । ‘इत्’ [कष्टे अव्ययमेतत्] भोः कष्टम्
‘अप्रभुत्वम्’ मनःसंयमाभावः मे पिता ‘निवेदितम्’ मोहगमनेन प्रकटितम् । सीतां
विलोक्याह—हं मैथिलि, अनया दत्तान् वल्कलान् मङ्गलार्थं (प्राप्ते सति) आनय
तावत् । अहम् अन्यैः नृपैः न एव अवाप्तं, न (च) उपपादितम् धर्मं करोमि ।

व्याख्या—‘अनया’ अवदातिकया दत्तान् वल्कलान् तुभ्यं प्रदत्तान् वल्कलान्
‘मङ्गलार्थं’ पितृसत्यपालनरूपमङ्गलव्यापारे प्राप्ते सति आनय तावत् [‘तावत्’
इत्यत्र अवधारणे अव्ययम्] । तेन किं ते स्यात् इति चेत् शृणु—‘अन्यैः नृपैः’
इतिपूर्वं वाल्ये न एव ‘अवाप्तम्’ अधिगतम् न च ‘उपपादितम्’ आचरितं ‘धर्मं’
करोमि साधयामि । इत्याकुबंशैयनृपाः वाङ्के एव पुत्रे राजाभारं दत्त्वा वल्कवाससः
भवन्ति, अहन्तु वाल्ये एव चोरवामाः स्याम् इति अन्येन अनाचरितपूर्वं
धर्मं सधनाहं करोमि । सर्वं तानुष्टुप् छन्दः ॥

Notes

1. यत्कृते etc.—This sloka has been explained differently

by different commentators. Thus M. M. Shastri here construes—"यत् कृते (येनार्थे) न कृते) मइति क्लेशे (चिन्त्यमाने) मे राजा मनोरथः न स्यात्" । किंस्वरूपः सः अर्थः इत्याह—"चतुर्दशवर्षाणि त्वया वने वस्तवा' किल' इति" । Mr. Kale here construes—"यत् कृते (येन कारणेन कृते) मइति क्लेशे (मम मनसिस्थिते) मे राजा मनोरथः न, तत् शृणु । चतुर्दश-वर्षाणि वने त्वया वस्तवा' किल इति" । In other words their construction and rendering is in short this—त्वया चतुर्दशवर्षाणि वने वस्तवा' किल इति यत् कृते (यत्करणे) मइति क्लेशे (चिन्त्यमाने अहमेवमवोचम्) । (वस्तुतः) मे राजा मनोरथः नास्ति । That is, you chide me by not knowing the real fact. The very fact that you are to reside in the forest for 14 years is a great hardship (क्लेश) and I pine to think this, really I have no greed for राजा । But all this construction is illiptical and is not causally connected with the previous one. So we have rendered in a different way here. See our Tika. But our construction is all along causally related. "You chide me by not knowing" and in support Lakshmana gives the causes,—यत् (because) चतुर्दशवर्षाणि वने त्वया वस्तवामिति मइति क्लेशे कृते (कैकेया विहिते सति) मे राजा मनोरथः (लोभः) न स्यात्, (भवितुं न सम्भवेत्) । This also declares for the first time to Rama that कैकेयी has attributed on him the rigour of residing for 14 years in the forest—an unjustifiable condition (which is outside पितृप्रतिश्रुति) । And it gives the main reason of king's मोहप्राप्ति । Hence naturally too Rama says that 'अत्र' विषये (at this incident) 'मोहस्तुपगतः तदमवान्' । इत्त तेन 'अप्रभुत्वम्' आत्मनः अनौशलं 'निवेदितम्' प्रकटितम्" । Rama's motive is, even then the king should not faint down.

He should certainly take this incident calmly and should not be so mentally weak. Hence for this logical and natural connection we prefer this construction of ours.

2. Remark—A stage-direction as “सीता विलोका” &c. is necessary in Rama’s speech before मैथिलि &c. otherwise the sudden utterance of “मैथिलि” is abrupt and lacks precision.

3. मङ्गलार्थ—To go to forest for पितृसत्यपालन was an object of मङ्गल to राम। And as this occasion will give opportunity to Rama to practise dharma not done before (at boyhood) by any king, is said as मङ्गलार्थ। मङ्गलस्य अर्थः (प्रयोजनम्)। इतन्। तस्मिन्। अधिं ७मी।

4. अन्यैः नृपै न एव अवाप्तम्, न च उपपादितं धर्मं करोमि—नृपैः has अनुक्त कर्त्तरि श्या। आश्रय=acquired (आ + आप + क्त कर्मणि); उपपादित =practiced (साधित)। None of इत्याकुवंश्च practised धर्मं at बाल्य being बल्कबासाः। So Rama’s saying is justified here. करोमि =(क + लट्मि) आचरामि—shall practise. Thus to Rama धर्म is highest and most meritorious of all. Comp. “धृतं बाल्यं तदाद्यैश्च” cp. “इत्याकृषां इज्जालङ्कारसूत्रा धार्याते”—etc.

4. Remark—अनया दत्तान्—qual. बल्कलान्। See ante. Rama perhaps infers these as given by अवदातिका, from अवदातिका’s speech before—‘भर्तः किं नु खलु शोभतेन शोभते इति कौतूहलेन आवद्धानि’।

सीता—गच्छद् अग्रउत्तो [गृह्णात्वार्थपुत्रः]।

Sita—May my husband take these barks (from my body).

रामः—मैथिलि, किं व्यवसितम्।

Rama—Maithili (Sita), what will be your duty (in my absence).

सीता—ए' सहधर्मचारिणीकुखु अह' [ननु सहधर्मचारिणो खल्वहम्] ।

Sita—I am indeed your co-partner in religious duties.

रामः—मयैकाकिना किल गन्तव्यम् ।

Rama—I am to go alone (in the forest).

सीता—अदोणु खु अणुगच्छामि [अतो नु खल्वनुगच्छामि] ।

Sita—For this reason indeed, I will follow thee.

रामः—वने खलु वस्तव्यम् ।

Rama—You are to reside in the forest.

सीता—त' खु मे पासादो [तत् खलु मे प्रासादः] ।

Sita—That indeed is palace to me.

रामः—श्वश्रूश्वशुरशुश्रूषापि च ते निर्वर्त्तयितव्या ।

Rama—Service to mother-in-law and father-in-law is to be done by thee.

सीता—ए' उद्दिशिअ देवदानं पणामो करीअदि [एनामुद्दिश्य देवतानां प्रणामः क्रियते] ।

Sita—As regards her (i. e. mother-in-law) I offer my salutation to the Gods (for her safety).

रामः—लक्ष्मण, वार्य्यतामियम् ।

Rama—Lakshmana, let she be prohibited from going.

लक्ष्मणः—आर्य्य, नोत्सहे श्लाघनीये काले वारयितुमत्र-
भवतीम् । कुतः—

অনুচরতি শ্রদ্ধাঙ্কং রাহুদোষেপি তারা
পততি চ বনবৃক্ষে যাতি ভূমিঁ লতা চ ।

ত্বজতি ন চ করিণুঃ পঙ্কলগ্নং গজেন্দ্রং

ব্রজতু চরতু ধর্মং ভর্তৃনাথ্যাহি নায়কঃ ॥২৫॥

Lak.—Noble Sir, I can't heartily forbid her ladyship (Sita) at this moment laudable for her (service to husband). Do you ask why (or—how)?—The star (Rohini) follows the moon though engrossed by Rahu ; and a creeper falls down on the earth when a forest-tree itself goes down ; so also a she-elephant does not forsake an elephant got immersed in the mud. Let her (hence) follow thee and observe religion ; indeed women have husbands as their only lord or God.

Beng.—সীতা—আর্য্যপুত্র গ্রহণ করুন । রাম—মৈথিলি, তোমার এখন কি কর্তব্য হইবে ? সীতা—কেন, আমি ত তোমার সহধর্ম-চারিণী । রাম—কিন্তু আমায় ত একাকী (বনে) যাইতে হইবে । সীতা—তাইত, তোমার অনুগমন করিব বটে । রাম—তোমায় তবে বনে বাস করিতে হইবে । সীতা—বনই আমার প্রাসাদ । রাম—কিন্তু তোমার ত স্বাশুড়ী ও স্বশুরের শুশ্রূষা করা দরকার । সীতা—মাননীয়া স্বাশুড়ীকে উদ্দেশ্য করিয়া (অর্থাৎ তাঁর নিরাপত্তার জন্য) দেবতাদের প্রণাম করিতেছি । রাম—লক্ষ্মণ, একে (যাইতে) বারণ কর । লক্ষ্মণ—আর্য্য, এই (স্বামীসেবার) শুভকালে আমি একে বারণ করিতে ইচ্ছা করি না । কারণ, চন্দ্র রাহুগ্রস্ত হইলেও (তদীয় ভাৰ্য্যা রোহিণী) তারা তার অনুগমন করে, বনবৃক্ষ ভূপতিত হইলে লতাও ভূমিলুপ্তিত হয়, পঙ্কলগ্ন হাতীকে, হস্তিনী কখনই ত্যাগ করে না ।

हेनि अङ्गुगमनं उं शर्माच्छरणं करुणं, नास्तीति गणेश प्रतिहे एकमात्रं नाथं
(वा सेवा) ।

Tika—सीता आह—‘आर्धपुत्रः’ मे स्वामी बलकलान् ‘गृह्णातु’ समगात्रात्
उन्मुच्य गृह्णातु [प्रार्थनायाम् इच्छायां वा लोट] । ततः ग्रहणानुज्ञां
दत्तायां सीतायां राम आह—हे मैथिलि, अधुना मयि वनंगते सति ‘किं व्यवसितम्’
[वि + अव + सो + क्त नपुंसके भावे] कर्म, कर्तव्यमिति यावत् ते स्यात् वा भवेत् ।
ततः सीतावदति—‘ननु [स्त्रीकारे अवधारणे वा अव्ययम्] सहधर्मचारिणी खलु’
एव अहम् । अतः धर्मानुरोधात् त्वमेव अनुगच्छामि । ततो रामो ब्रूते—‘मया
एकाकिना किल गन्तव्यम्’ वने, यतः लक्षण आह—‘चतुर्दशवर्षाणि त्वया वने
वस्तव्यम्’ । ततः सीता कथयति—यतः त्वया एकाकिना गन्तव्यम्, तस्मात् कारणात्
तव साहचर्यार्थम् ‘अहं’ तवानुगामिनीं स्याम् [अतः “नु” इति वाक्यालङ्कारे अव्ययम्,
यतः “खलु” इति अवधारणं गमयति] । राम आह—‘त्वया वने खलु वस्तव्यम्’ ।
ततः सीतासानन्दमाह—‘तत्’ वनमेव खलु मे ‘प्रासादः’ प्रासादतल्यः स्यात् । यतः
स्वामी स एव परिव्रतायाः स्त्रियः प्रासादः । रामः प्रतिवदति—‘श्वश्रूश्चशुरश्वश्रूषा’
तयोः सेवा ‘ते’ त्वया ‘निवर्त्तयितव्या’ विधातव्या । सीता आह—‘ननु ‘एनाम’
एतस्मै श्वश्रूमुद्दिश्य ‘देवतानां प्रणामः क्रियते’ मया । देवताः एव ताम् रक्षिष्यन्ति ।
अनन्योपायो रामः लक्षणं प्रति कथयति—लक्ष्मण एषा सीता गमनात् ‘वार्थ्यताम्’
त्वया । किन्तु स्वाम्यनुगमनं बहुमनामानः लक्ष्मण आह—‘श्लाघनीये कालि’
स्वामिसेवायाः उपयुक्ते समये अहमेनां वारयितुं ‘नोत्सहे’ न इच्छेयम् । कुतः
एवं कथयामि इति पृच्छसि चेत् शृणु—अनुचरतौत्यादि ।

अन्वयः—राहुदोषे (सतपि) तारा (तदीयभार्या रोहिणी) शशाङ्कम् अनुचरति
(अनुगच्छात्), वनहस्ते पतति (सति) लता च भूमिं याति (पतति) । पङ्कलग्नं
गजैर्दं करेणुः (तत्पत्नी) न त्यजति (किन्तु अनुवर्त्तते एव) । अतः इयं ब्रजतु
धर्मं (च) चरतु । उक्तमेवायं सामान्येन समर्थयति—यतः नाथ्यः भर्तृनाथाः
भवन्ति ‘हि’ एव । स्वामी एव तासां सेव्यः । अतः इयं गच्छतु इदानीमिति
की मतिः ॥

Notes.

1. गङ्गातु—यह + लोट तु । प्रार्थनायाम्, इच्छायाम् वा लोट । Sita wishes that her husband should take off the barks from her body, for these are already worn by her. But as the poet wants these to be both on her body and on Rama as well, So before these are taken off Rama asks about her determination and line of action. Thus says he “मैथिलि किं [ते] व्यवसितम् (भवेत्)” । व्यवसितम् (See Tika) with नपुंसके भावे क्त will mean-work or कर्तव्य । As Rama is resolved to धर्माचरण, not practised by any of his predecessors, so Sita too as his सहधर्म-चारिणी will do all that is befitting a noble and ideal lady. To her, husband is all-in-all ; and वन will be a प्रासाद to her because husband is there. Mark how noble she is.

2. सहधर्म &c.—सह is an अव्यय here meaning सट्श । सह (सट्शः) धर्मः सुप्सुपा । सहधर्म चरति या सा इति । सहधर्म + चर + णिनि साधुकारिणि स्त्रियाम् । For सह as सट्श, compare Bhattoji's remark “सहशब्दः सट्शवचनोप्यसि । सट्शः सखा सखीति यथा” । Being your सहधर्मचारिणी, I must follow you specially when you are alone. Here “ननु” is an अव्यय denoting स्वीकार ; or it emphasises the whole sentence—“सहधर्मचारिणी खल्वहम्” ।

3. मया एकाकिना—एक + आकिन् (असहाय) = एकाकिन् । तेन । Qual. मया । From Lak's speech “चतुर्दशवर्षाणि वने वसत्यम् त्वया” (न तु अन्येन)—this is the natural generalization of Rama.

4. तु—Here it is बाक्यालङ्कारि अवयव । For its general senses of वृष्णा or विकल्प does not at all suit us here.

(Entering) Maid—Let my ladyship prosper ; noble Reva, the keeper of the dresses (in the সজ্জীতশালা) respectfully narrates this—Avadatika have snatched away some barks from the concert-hall. And there are other unworn ones, let your ladyship meet her requirements by these.

রামঃ—ভদ্রে, আনয় । সন্তুষ্টৈষা । বয়মর্থিনঃ ।

Rama—Good one, Do bring these. She is delighted (having her purpose served). And we are in need of these.

চেটো—গচ্ছদু ভদ্রা [গচ্ছাতু ভগ্নতা] (তথাক্রমে নিষ্কান্তা) ।

Maid—Let my lord accept these (Retires doing or giving these).

(রামো গৃহীত্বা পরিধতে)

[Rama takes and wears these].

লক্ষ্মণঃ—প্রসীদত্বার্য্যঃ !

নির্য্যোগাদু ভূষণাশ্মালপ্রাপ্ত সর্ব্বেভ্যোঽধং প্রদায় মে ।

চোরমেকাকিনা বহুং চোরি খল্বসি মত্সরে ॥ ২৬ ॥

Lak.—Be pleased, my noble (brother)—Having (so long) given half of everything such as of apparels, ornaments and and garlands etc, you have now alone worn the bark or bark-garments, you are indeed jealous as regards the bark-garments.

Beng.—(প্রবেশ করিয়া) অপর চেটী—ভর্ত্তীর জয় হোক । নেপথ্যসঙ্গীতিকা মাননীয়া রেষা প্রশংসা করিয়া বলিতেছে—অবদাতিকা সজ্জীতশালা হইতে বহুল আনিয়াছিল । আর এগুলি অনগ্রহৃত ।

এ দ্বারা আপনি আপনার প্রয়োজন সাধন করুন। রাম—ভদ্রে, আন। সীতা বদ্ধলে তুষ্টা। আমি এর জন্ত প্রার্থী। চেটী—প্রভু গ্রহণ করুন। (তাঁহা করিয়া নিজস্বা)। [রাম গ্রহণ করিয়া পরিধান করিলেন]। লক্ষণ—আর্য্য প্রসন্ন হোন। বসন, ভূষণ ও মালাদি সব হইতেই এ যাবৎ অর্দ্ধ পরিমাণ আমাকে দান করিয়া, এখন বদ্ধল একাকীই ধারণ করিলেন। বদ্ধল-বিষয়ে সঁর্ব্বাধিত হইলেন কেন?

Tika—প্রবিশ্ল্যাদি সর্ব্বম্ সুগমম্।

অন্বয়:—নির্য্যোগাত্ ভূষণাত্ মালায়াৎ (ইতি) সর্ব্বৈর্ভ্যো মে অর্দ্ধং প্রদায়, (অধুনা) একাকিনা (তয়া) চীরং বদ্ধম্। চীরং খলু মনসরী অসি। ব্যাখ্যা—‘নির্য্যোগাত্’ বস্ত্রকঙ্কাদিদিদৃষ্টাদনাৎ ‘ভূষণাত্’ অলঙ্কারাত্ ‘মালায়াৎ’ গন্যমালায়াৎ ইতি ‘সর্ব্বৈর্ভ্যো’ দ্রব্যৈর্ভ্যো ‘মে’ মনসরী [সম্পদানে ঋণী] ‘অর্দ্ধং প্রদায়’ দত্ত্বা অধুনা তয়া ‘একাকিনা চীরং’ বদ্ধকল [জাতী একবচনম্] ‘বদ্ধম্’ গৃহীতম্। বদ্ধকলবিভাগবিষয়ে তব মনসরীং দৃশ্যতে ইতি আশ্চর্য্যমিতত, ইত্যাহ—তং ‘চীরং’ বদ্ধকলবিষয়ে ‘খলু’ এব ‘মনসরী’ ঈর্ষ্যান্বিত: ‘অসি’ ভবসি ॥

Notes

1, নেপথ্যপালিনী স্বার্থেবা—See ante. She knew of Sita's requirements for বদ্ধকল, so she sends others unenjoyed through Cheti now to serve her propose up to satiety. Thus the poet makes Sita go with these and not put these off, and make Rama also covered with these.

2. সঙ্কীর্ণশালায়া: and সর্ব্বৈর্ভ্য: (sl. 26)—অপাদানে ৫মী।

3. আচ্ছিয়—আ + ছিৎ + ল্যপ্। Having snatched.

4. নিবর্ত্ত্যতাং—নির্ + হত + ণিচ্ + লোটতাম্ কর্মণি। Nom (অনুকর্তা) is তয়া। When Cheti says to Sita to meet her প্রয়োজন with these new (অননুভূত) বদ্ধকল। Rama at once says “আনয়”,

for—एषा (सीता) सन्तुष्टा (वल्कलधारणेन तुष्टा), but “वयम् वल्कलहृत्तोः अर्थिनः” ।

5. तथा कृत्वा = This means “दत्त्वा निष्क्रान्ता” । Cheti retired by giving the वल्कल to Rama.

6. प्रसौदतु - प्र + सद + लोट तु । Nom आद्यः । Lak. tells Rama to be pleased with him by allowing him to go to the forest with him being clad in barks.

7. निर्योगात्—This is a peculiar word used in a peculiar sense for any वस्त्र or covering here. Thus Mm. Sastri says “निर्योगात् वस्त्रकञ्चुकादेरच्छादनात्” । निश्चितं योगोऽस्य इति निर्योगः, बहुव्रीहि by “प्रादिभ्यो धातुजस्य बहुव्रीहि र्वा चोत्तरपदलोपो वक्तव्यः” । That is which has sure connection (संयोग) with another. Here used in the sense of cloth, raiments &c., that come in contact with us. And भूषण is ornament and माल्य is fragrant garland. अपादाने ५मी ।

8. मत्सरौ—मत्सर is ईषा । तदस्ति अस्य इति मत्सर + इति मत्वर्थ = मत्सरिन् । Pred. to त्वम् understood. Lak. says—Rama is unwilling to part with it, for our poet paints him as धर्मबौरे who is ever intent to gather it by denying others even.

रामः—मैथिलि, वार्यतामयम् ।

Rama—Maithili, let this. (Lakshmana) be dissuaded (from following me).

सीता—सोमिन्ते, निवर्त्तोऽनु किल [सोमिन्ते, निवर्त्तयतां (निवर्त्तताम् ?) किल] ।

Sita.—Ho Lakshmana son of Sumitra, do thou desist (from this).

লক্ষ্মণঃ—আর্য্য—

গুরোর্মি^১ পাদশুশ্রূষাং ত্বমেকা কত্তু^২মিচ্ছসি ?

তবৈব দক্ষিণঃ পাদো মম সখ্যো ভবিষ্যতি ॥ ২৩ ॥

Lak.—Noble lady, do you want to serve the feet of my master (elder brother) alone ? Let his right foot be thine indeed and the left mine.

সীতা—দৌশ্রদু^৩ খু অয়্যউত্তো । সন্তপ্পদি সৌমিত্তী [দয়তাং^৪ খল্বার্থ্যপুত্রঃ । সন্তপ্যতে সৌমিত্রিঃ] ।

Sita—Let my husband take pity on him. Lakshmana feels pain (for thee).

রামঃ—সৌমিত্রে, শ্রুয়তাম্ । বল্কলানি নাম—

তপঃসঙ্গ্রামকবচ^৫ নিয়মদ্বিরদাঙ্কুশঃ ।

খলৌনমিন্দ্রিয়াশ্বানাং গৃহ্যতাং ধর্মসারথিঃ ॥ ২৫ ॥

Rama—Ho Son of Sumitra, be it heard (by thee). These barks (or-bark-garments) are indeed an armour in our battle in asceticism, the goad for elephant-like vows, the reins for horse-like senses and the charioteer to the path of religion. Do take these.

লক্ষ্মণঃ—অনুগৃহীতোস্মি । (গৃহীত্বা পরিধত্তে) ।

Lak.—I am favoured. (He takes some and wears these).

Beng.—রাম—দৈখিলি, একে বারণ কর । সীতা—গৌমিত্রে, তুমি নিবৃত্ত হও । লক্ষ্মণ—আর্য্যো, আপনিই কি একা আমার গুরুতুল্য জ্যেষ্ঠ ভ্রাতার পাদসেবা করিতে চান ? আপনার সেবার জন্ত তার দক্ষিণ পা এবং বাম পা আমার সেবার জন্ত নির্দিষ্ট হোক । সীতা—আর্য্যপুত্র,

(এর প্রতি) রূপা করুন। লক্ষণ (এজ্ঞ) কষ্ট পাইতেছে। রাম—সৌমিত্রে, শোন, এই বৃদ্ধল—তপোরূপযুদ্ধের বর্মস্বরূপ, হস্তিরূপব্রতের অকুণ্ঠতুল্য, অশ্বতুল্য ইন্দিয়ের রক্ষিভূত এবং ধর্ম্মপথের সারথিতুল্য। এগুলি গ্রহণ কর। লক্ষণ—আমি অমৃগ্হীত হইলাম (লইয়া পরিশ্রম করিলেন)।

Tika.—মৈথিলি ইত্যাदि सुगमम् ।

অন্বয়:—তমেকা মে গুরো: (জিহ্বামাত:) পাদযুগ্মাণাং কর্তুমিচ্ছসি (কিম্) ? (ইত্য' সেবাবিভাগো ভবতু)—(পতিব্রতায়া:) তবৈব দক্ষিণ: পাদ: মম তু সর্বো (বামপাদ:) ভবিষ্যতি ।

ব্যাখ্যা—স্পষ্টা ॥ ইত্য' সেবাবিভাগে যুক্তি' স্বীকৃত্য সীতা আহ — আর্থ্যপুত্র: 'দয়-
তামিন' লক্ষণে দয়াপরো ভব । সেবায়াং তমপি অনুমন্যস্ব । যত: অসৌ 'সমিত্রি:'
সুনিবাপুত্রো লক্ষ্মণ: 'সন্তপ্যতে' সন্তাপ' ভজতি । অনন্তর' রাম: সীতাবচন' অঙ্গীকৃত্য
বদতি—'হে' সৌমিত্রে' শ্রুয়তাম্ ত্বয়া । এতানি 'বল্কলানি নাম' খল [অব-
ধারণে অব্যয়ম্] ।

অন্বয়:—তপ:সংযামকবচম্, নিয়মহিরদাঙ্কুশ: ইন্দ্রিয়াশ্রাণাং খলীনম্ ধর্ম-
সারথি: গৃহ্যতাম্ ।

ব্যাখ্যা—বল্কলানি 'তপীরূপস্য সংযামস্য' শুভ্রস্য 'কবচ' বর্মভূতম্ । এতানি
এব তপ:সম্বয়সংযামে অস্মান্ রক্ষিষ্যন্তি জয়িনশ্চ করিষ্যন্তি । 'নিয়মরূপস্য' ব্রত-
রূপস্য 'হিরদস্য' হস্তিন: 'অঙ্কুশ:' বশীকরণযন্তবৃত্ত্য: । এতানি এব অস্মান্ নিয়ম-
বিধৌ রক্ষিষ্যন্তি । 'ইন্দ্রিয়রূপাণাম্ অশ্রাণাং খলীনম্' রশ্মি:, ইন্দ্রিয়সংযমকরণানি
এতানি । 'ধর্মস্য চ সারথি:' ধর্মপথে সুচালক: 'গৃহ্যতাম্' ত্বয়া [সর্বত্র বিশেষ-
প্রাধান্যাত্ একবচনম্, কচিৎ লিঙ্গভেদশ্চ] ॥

Notes

I. অযম্ বায়াতাম্—হ + ণিচ্ + লোট তাম্ কর্মণি । Rama in his perplexity appeals to Sita to dissuade Lak. from following him. Similarly he appealed to Lak. for prohibiting Sita.

2. निवर्त्तताम्—नि + हत + णिच् + लोट ताम् भावे । But णिच् here is unnecessarily cumbrous and superfluous. So prefer the reading निवर्त्तताम् here which is (नि + हत + लोटताम् कर्त्तरि) and direct, and grammatically simple. Perhaps this was the poet's reading, but changed to निवर्त्तताम् on the analogy of “निवर्त्तताम् किल प्रयोजनम्” ante, where however णिच् is legitimate.

3. मं गुरोः — Lak. claims Rama as his own जेष्ठभाता and his पित्रतुल्य गुरु । By this he establishes his right to serve him and disputes Sita's monopoly to serve Rama. Sita however as a devoted wife had better claim over Rama than Lak. So Lak. gives Rama's दक्षिणपाद for Sita's services (तवैव दक्षिणः पादः भविष्यति, नान्यस्य)—she is his अन्तरङ्ग । And he takes Rama's वामपाद himself being बहिरङ्ग in comparison with the devoted wife Sita (सम सव्यः पादो भविष्यति) ।

4. दयताम्—दय + लोट ताम् । Take pity (on लक्ष्मण) ।

5. सन्तप्यते—सम् + तप (दिवादि) + लट्ते कर्त्तरि । Nom. सौमित्रिः । Usually तप दिवादि is in the sense of ऐश्वर्य (तपस्या), whereas भ्वादि तप has sense of ताप also । But poets violate this and use दिवादि तप in the sense of ताप, cp” कौत्सोऽपि वध्या परितप्यमानः” and “आयामियामासु यामिनीष्यमितप्यते”—Bharavi, and “एवं सन्तप्यमानस्य मे प्रभाता रजनौ”—Kadambari &c. Also see Bhattoji's remark—“अयं धातुरेश्वर्ये वा तङ्स्थनी लभते । अन्यदा तु शब्दविकारणः परस्मैपदी” ।

6. तपःसंयाम &c—कवच is armour (वस्त्रम्) । तपोरूपः संयामः, शाकपार्थि वादि or रूपक । तस्य कवचम् । Pred. to वल्कलानि । विधेयप्राधान्यात् एकवचनम् । See Tika also.

7. नियम &c—नियम एव हिरदः वा नियमरूपः हिरदः (हृत्सी) । तस्य

अङ्कः । Pred. to वल्कलानि । विधेयप्राधान्यात् पुलिङ्गैकवचनम् । See Tika also. Similarly dissolve and parse इन्द्रियाश्चानां स्वलीनम् । Com. “इन्द्रियाणि हयान्वाहुः”—Katha.

8. धर्म सारथिः—धर्मस्य (धर्ममार्गस्य) सारथिः (चालकः) । Pred to वल्कलानि । These being emble of religion—their very sight makes us pure, self restrained, and elevate us in the path of धर्म । Now understanding Lak's steadfast devotion for him, he gives some of these वल्कल the emblem of धर्म । We say “some” because Sita is already वल्कलयुक्ता—and by the वल्कल now got both Rama and Lak. are to be वल्कलयुक्त । See Tika also. गृह्यताम् (गृह + लोटताम् कर्मणि) has connection with these, so takes singular. Plural would have been better here. Also note “विधेयोद्देशयोः लिङ्गवचनेषु न तन्वता” ।

रामः—श्रुतवृत्तान्तेः पौरैः सन्निरुद्धो राजमार्गः । उत्साय्यतामुत्साय्यतां तावत् ।

Rama—The citizens who have heard of this incident have choked the high royal way. Let these be dispersed, dispersed.

लक्ष्मणः—आर्य्य, अहमग्रतो यास्यामि । उत्साय्यतामुत्साय्यताम् ।

Lak.—Noble one, I will go in front. Let these be dispersed, dispersed.

रामः—मैथिलि, अपनोयतामवगुप्यहनम् ।

Rama—Maithili, let your veil be removed.

সীতা—জং অয়্যতৌ আণবেদি [যদার্য্যপুত্র আশ্চাপয়তি]
(অপনয়তি) ।

Sita—As my husband commands (Removes it).

রামঃ—ভো ভো: পৌরাঃ, শৃণ্বন্তু শৃণ্বন্তু ভবন্তঃ—

স্বৈরং হি পশ্যন্তু কলত্রমেতদ্ বাপ্পাকুলাচরৈর্দনৈর্ভবন্তঃ ।

নির্দোষদৃশ্যা হি ভবন্তি নারীয়া যন্তে বিবাহে ব্যসনে বনে চ ॥২৫॥

Rama—Ho ! Ho ! Citizens, do you all hear—you just look at this wife of mine to your heart's content—you who have faces full of eyes agitated by tears. For in sacrifices, in marriages in perils and in the forest women may be unblamingly looked at.

Beng.—রাম—পৌরগণ এই বুত্তান্ত জানিয়া (আসিয়া) রাজমার্গে নিরুদ্ধ কবিয়া ফেলিয়াছে । এদের সরাইয়া নাও, সরাইয়া দাও । লক্ষণ—আর্য্য, আমি আগে যাই । ওহে এদের সরাইয়া দাও, সরাইয়া দাও । রাম—মৈথিলি, তোমার ঘোমটা সরাইয়া লও । সীতা—যে আশ্চা আর্য্যপুত্র (সরাইলেন) । রাম—হে হে পৌরজন, আপনারা শুভ্রন—বাপ্পদ্বারা আকুলিতনয়নযুক্ত বদনে উপলক্ষিত আপনারা ইচ্ছামত এই (আমার) বধূকে দেখুন । কারণ যজ্ঞে, বিবাহে, বিপদে ও বনে নারীগণ দৃষ্ট হইলেও দোষের হয় না ।

Tika.—শ্রুত: ব্রহ্মান্ত: যৈ: তৈ: তাড়যৈ: 'পৌরৈ:' জানপদৈ: । জানপদা: অস্মাক' বনগমনব্রহ্মান্ত' শ্রুত্বা ইত্যর্থ; আগত্য রাজমার্গে সন্নিহিতবন্ত: 'রাজপথ' সম্যক্ নিরুদ্ধ' ক্রতবন্ত: নৈ: । অত: উতসার্য্যতাং অন্যত্র স'লিপ্যতাং ত্বয়া ইতি লচ্'মণ' প্রতি উতসারণি আদেশ: । [সম্ভবমি আবেগি বা হিরক্তি:] । তত: লচ্'মণ আহ—'অহমযতো যাস্যামি' মার্গে 'চ নিরোধঙ্কীন' করোমি । পৌরা: তান্ দ্রষ্টুমাগতা: ইতি জ্ঞাত্বা রাম:

सीता कथयामास—‘मैथिलि, अवगुह्यन्तम् अपनीयतां’ त्वया ! सीतायां तथा कृताश्रमं सत्यां रामः वदति—‘है पौराः भवन्तः शृण्वन्तु’ मे वचनम् आकर्णयन्तु [सम्भ्रमे वा आवेगे हिरुक्तिः] ।

अन्वयः—वाय्पाकुलान्त्रैः वदनैः (उपललिताः) भवन्तः एतत् (मे) कलत्रं स्वीरं (यथेच्छं) पश्यन्तु हि (एव) । हि (यतः) नार्थः यज्ञे विवाहे, वासने (विपदे) वने च निर्दोषदृश्या भवन्ति । यज्ञादौ, वनगमनकाले, वने वा तासां दर्शनं दोषो न स्यात् इति हि शास्त्रवचनम् । अन्यत् सुगमम् । उपजातिः कन्दः ॥

Notes

1. श्रुतवृत्तान्तैः—श्रुतः वृत्तान्तः यैः ते । तैः । Qual. पौरैः । The पौर (= पुरेभवा इति पुर + अण = पौराः citizens) have learnt of our वनगमन and have flocked and crowded the way here. We can't approach on here freely. So Rama says or orders Lak. to clear the road off. उद् + हृ + णिच् + लोट् ताम् कर्मणि = उत्सार्थताम् । Nom. त्वया understood and its कर्म is पौरजनः here. Thus पौरवर्गः उत्सरन्तु = त्वं एतम् उत्सारय = त्वया एवः पौरवर्गः उत्सार्थताम् । The verb being sing. we take पौरवर्गः collectively as Nominative. तावत् is an अव्यय in the sense of अवधारण here. The order of उत्सारण of पौरवर्ग is apparent from Lak's speech—“अहमगती यास्यामि” ; Hence in Lak's speech for “उत्सार्थताम्” we prefer “उत्सरत उत्सरत” । For a further order on Lak's part is out of etiquette and decorum here. Hence indeed we suggest उत्सरत उत्सरत for उत्सार्थताम् in Lak's speech.

2. N. B.—Rama however inferring their wish to have a last and farewell look on all of them, told Sita to remove her veil, so that पौरवर्ग may well look her as well. And to remove blame Rama says that such दर्शन of a lady (married lady)

is not conducive of sin to any one, specially when she is to go to forest or is in peril &c.

3. स्वरैश्च-ईरणम् ईरः (ईर + घञ्) । स्वरः ईरः अस्मिन्, बहु । तत् यथा तथा । Adv. Qual. पश्यन्तु । “स्वेच्छामन्दयोः स्वरैश्च” । The वृद्धि in स्वर + ईर is due to the varttika “स्वादीरेरिणोः” ।

4, एतद् कलवम्—There is a pointing here. Refers to his own wife at hand. Comp “समीपतरवति चैतदोरूपम्” । Obj. of पश्यन्तु ।

5. वदनैः—उपलक्षणे श्या by the rule “इत्यभ्युत्पलक्षणे” । Construe—वदनैः उपलक्षिताः भवन्तः ।

6. वाष्पाकुल &c—वाष्पेण आकुले, इतत् । तादृशे अक्षिणी येषाम्, बहु । तैः । Qual. वदनैः । In the final बहु here अक्षि becomes अक्ष with षच् (अ) added by the rule “बहुव्रीहौ सक्यन्तोः स्वाङ्गात् षच्” । The news of the departure to forest made their eyes full of tears and they flocked there.

7. निर्दोषदृश्याः—दृश + क्यप् भावे = दृश्याम् sight. निर्दोषं दृश्यां यासाम्, whose sight is unsinful, बहु । Qual नार्थाः । Construe—यज्ञे विवाहे ...नार्थाः निर्दोषदृश्याः भवन्ति । Note also that first हि indicates अवधारण and the 2nd. हित् । See our Prose. Similarly in वासन (विपद्) or in वन (or वनगमनकाल) sight of ladies gives no sin to a person.

8. यज्ञे, विवाहे &c—अधि ३मी । Compare—“वासनेषु न कृच्छ्रेषु न युद्धेषु स्वयम्बरं । न क्रतौ नो विवाहे वा दर्शनं दूष्यते स्त्रियाः” —Ramayana quoted by Mr. Kale.

(प्रविश) काञ्चुकीयः—कुमार, न खलु न खलु, गन्तव्यम् ।
एष हि महाराजः—

শ্রুত্বা তে বনগমনং বধূসহায়ং
 সৌমিত্রব্যবসিতলক্ষ্মণানুয়াত্রম্ ।
 উত্থায় ক্ষিতিলরেণুরধিতাঙ্গঃ
 কান্তারদ্বিরদ ইবোপযাতি জোর্ণঃ ॥ ৩০ ॥

(Entering) Chamberlin—Ho Prince, you should not go, should not go. Indeed this great old King (Dasaratha) hearing of your going to the forest along with your wife as companion and having Lakshmana's following due to his fraternal devotion, has risen up like wild elephant having his body besmeared with the dust on the surface of the earth, and is approaching (here). ✓

লক্ষ্মণঃ—আর্য্য—

চীরমাত্রোত্তরীয়াণাং কিং দৃশ্যং বনवासिनाम् ।

রামঃ—গতিষ্বস্মাসু রাজা নঃ শিরঃস্থানানি পশ্যতু ॥ ৩১ ॥

(इति निष्क्रान्ताः सर्वे) ॥ प्रथमोङ्कः ॥

Lak.—Ho noble one—what is there worth-looking at of forest-rangers having bark as their garments.

Rama—We having retired (to the forest) let the King see our principal places of residence. [Exeunt omnes.] Here ends the first Act.

Beng.—(প্রবেশ করিয়া) কাঞ্চুকীয় (বা কঞ্চুকী)—কুমার, (বনে) যাইবেন না, যাইবেন না । এই বৃদ্ধ মহারাজ দশরথ—বধূকে লইয়া আপনার বনগমন (বিষয়) শুনিয়া এবং সৌভ্রাতৃহেতু লক্ষ্মণের অনুগমনও জানিয়া, ক্ষতিতলে (লুণ্ঠনহেতু) বহু গজের আশ্রয় ধূলিধূসরিত

তবু হইয়া এবং উঠিয়া এই দিকেই আসিতেছেন। লক্ষণ—মাননীয়ে মহাশয়, বহুলমাত্রবসনপরিহিত বনবাসিদিগকে দেখিবার কি আছে ? রাম—আমরা বাইলে রাজা আমাদের প্রধান বিহারস্থান দেখিবেন। (সকলের নিষ্ক্রমণ) ॥ প্রথম অঙ্ক সমাপ্ত ॥

Tika—ন খলু, নখলু [সম্ভ্রমে দিক্টি: । ‘খলু’ ইত্যবধারণেব্যয়ম্ । তথা চ শাকুললি “ন খলু ন খলু বাণ: সন্নিপাত্যোয়মস্মিন্” ইত্যাদি] ‘গন্তবাম্’ ত্যযাধুনা বনে যাতবাম্ । যত: ‘এষ’ অব আগতপ্রায়: [ইতি অঙ্কল্যো নিদেঁশ:] ‘হি (জীর্ণঃ)’ মহারাজ:’ দশরথ: —

অন্বয়:—বধূসহায়ং সৌম্যবাবসিতলচ্ মণানুযাব’ তে বনগমন’ স্মৃতা চিত্তিতল-
বিশুদ্ধিতাঙ্ক: কান্তারহিরদ ইব (বন্যগজ ইব) জীর্ণোপি উত্থায় (ইত) উপযাতি ।

ব্যাখ্যা—‘বধূসহায়ম্’ বধূ: সীতা সহায়ো (অনুগামিনো) যস্মিন্ তাডশ’ বনগমনম্, তথা ‘সৌম্যবাবসিতা’ ভাটপ্রসিদ্ধা ‘বাবসিতা’ চৈষ্টতা বিহিতা ইত্যর্থ: ‘লচ্ মণস্য অনুযাবা’ অনুগমন’ যত (বহুব্রোহি:) তাডশমপি বনগমন’ স্মৃতা, বধ্বা লচ্ মণে চ সাজ্জ’ তব বনগমন’ জ্ঞাত্বা চিত্তিতলরেণুभि: ‘হৃষিত’ লিঙ্গম্ অঙ্ক’ যস্য তাডশ: ‘কান্তারহিরদ:’ বন্যহস্তো ইব, শোকাৎ ভূমিলুণ্ঠিত: সন্ ইত্যর্থ: জীর্ণোপি সমধিক: জীর্ণ: সন্ অপি ‘উত্থায়’ ভূমি: উত্থিতোভূত্বা যুগ্মান্ দ্রষ্টুমিত এক ‘উপযাতি’ আয়াতি । অত: তদাগমনপর্যন্তম্ অপেক্ষ ইতি ভাব: । প্রহর্ষখৌ-
হতম্ ॥ তত: লচ্ মণ আহ—‘চীরসাবিতরীযানাং’ বহুলকলমাত্রবসনানাং ‘বন-
বাসিনাম্’ বনবাসিনাম্ অস্মাক’ সম্বন্ধে ‘কি’ দৃশ্যম্’ ন কিমপি দর্শনযোগ্যমস্মি
ইতি ভাব: । এতদেব বচন’ সমর্থ্য যিৎবা অধুনােব মহারাজাগমনাত্ প্রাগেব, বনগমন’
স্থিরীকৃত্য রাম: আহ—‘অস্মাসু গতেষু’ (সন্তসু) ‘রাজা’ দশরথ: ‘ন:’ অস্মাক’
‘শির:স্থানানি’ প্রধানবিহারস্থানানি ‘পশ্যতু’ তানি চ দৃষ্টা মন:শান্তি’ প্রাপ্নোতু চ ।
দর্শন’ শোকপ্রাবল্যাত্ অনর্থ: স্যাৎ ইতি মত্বা মন্যে রাম এবসুবাচ ॥ ‘ইতি সর্বো’
অভিনতারো জগা: রামমোতাবদাতিকালচ্ মণাদিহুপা: ‘নিষকান্তা:’ রঙ্গমস্মাত্
বহির্গতা: ইত্যর্থ: । [প্রাগপি ব্যাখ্যাতমেতৎ] । ‘ইতি প্রথম: অঙ্ক:’ সমাপ্ত: ।

[अङ्कः इतिरुद्रिशब्दोऽयम् । अङ्कलक्षणं यथा “नानाभावरसैराढ्यः यश्च रोहयत्यर्थान् ।
नानाविधानसंयुक्तो यस्मात् तस्मादभवेदङ्कः”] ।

Notes

1. वधूसहायम्—वधूः (सीता) सहायः यस्मिन् । बहु । Qual. वनगमनम् ।
Sita followed Rama as his सहाय in वनगमन for she as seen
before was सहधर्मचारिणी ॥ वनगमनम् is obj. of श्रुत्वा ।

2. सौभाव &c.—सु शोभनो भाता, प्रादितत् । तस्य इदम् or तस्य भावः
कर्म वा इति सुभाट् + अण् (युवादित्वात् अण्) = सौभावम् fraternity or
fraternal affection. वि + अव + सो क्त कर्मणि = व्यवसितम् undertaken
or done. अनुयावा following. लक्ष्मणस्य अनुयावा, इतत् । सौभावेण
व्यवसिता, इतत् । सौभावव्यवसिता लक्ष्मणानुयावा यस्मिन् बहु । Qual.
वनगमनम् । Lak. followed Rama simply out of fraternity,
there was no compulsion. Mr. Kale here expounds—सौभावेण
व्यवसितः । ताडशः लक्ष्मणः । तस्य अनुयावा यस्मिन्, बहु । But we
reject this for it yields व्यधिकरण बहु in the last stage. And
व्यधिवहु is not sanctioned by Panini in the usual course. It
is resorted only when there is no way out (अगतिकगति) ।

3. उत्थाय—उद् + स्था ल्यप् । Having risen from lying
posture on the ground. He lay down on the ground out of
शोक that Rama will have to go to forest. His शोक increased
when he heard of वधू and Lakshmana's following.

4. चित्तितल &c.—चिनेः तलम् । तव रेणवः, सुप्तमुपा । तेन रुषितम्, इतत् ।
ताडशम् अङ्कं यस्य बहु । Qual. कान्तारहिरदः । A वन्यगज out of infatua-
tion rolls on the ground and becomes धूलिधूसरिततनु, so दशरथ
out of शोक rolled on the ground and became so. Hence he
is compared here with a कान्तारहिरद ॥ हौरदौदन्तौ यस्य हिरदः

elephant, बह्नु । कान्तारस्य (वनस्य) द्विरदः, इतत् । उपमान of मङ्गाराजः । Again such a वन्यद्विरद when rises up approaches very gently, so शोकयुक्त दशरथ rose up and approached towards Rama etc. very gently. Hence the poet says “द्विरद इव उपयाति” । Also note that the King was already जीर्णः (जृ वयोहानौ + क्त कर्त्तरि) i. e. old through age, and it was time for him to retire to the forest by giving राज्य to son (Cp. “वनगमननिवृत्तिः पार्थिवस्य एव तावत्”) । And now by शोक he was made more जीर्णः (delapidated), so the poet puts the word in the last line ; and to give out this double significance of this word we have put it twice in our अन्वय and Tika.

5. चोरमात्र &c.—चोरमेव (वल कलमेव) इति चोरमात्रम्, मयूरवांसका-
दित्वात् नित्यतत् । चोरमात्रं उत्तरीयं (वासः) येषाम्, बहु । Qual. वनवासिनाम्
(which has सम्बन्धे बहु) । उत्तरीय though means upper garment,
here it seems to be used for garment in general. वने वसन्ति
ये ते इति वन + वस + णिनि कर्त्तरि साधुकारिणि = वनवासिनः । तेषाम् ॥

6. अस्मासु—भावे ७मी । This shows Rama's decision to go to the forest now.

7. शिरःस्थानानि—शिरस् is the प्रधान अङ्ग, so here शिरस् means प्रधान । Thus Mr. Shastri renders it as “प्रधानावस्थानानि” (chief places of abode). Following him Mr. Kale also says “प्रधान-निवासस्थानानि” । To avoid शोकवाहुल्य Rama does so and retires to forest before Dasaratha comes there, and not that he disobeys father's order to wait, or goes out without paying respect to his father. Though in Ramayana we see Rama taking leave before departure to the forest, still for dramatic

effect and to drop the scene for the second one, the poet does so deliberately. See II, sl. 4 also. The sense is—let us go and father will console himself by seeing our principal विहारस्थान । Prof. Devadhar renders it as “शिरः सादृश्यानि” i. e. our likeness of head as painted in our turbans—But it is not satisfactory. And I suggest the reading शिरस्ताणानि here for शिरःस्थानानि । In that case the sense is—we have here left off our princely turbans and helmets (शिरस्ताण), the dress of an aristocrat चविय । Sita as a नवोद्गा वधू has also left it or other head ornaments off (Comp. “किमर्थं विमुक्ताभरणानि” ante.), and let father see these and remember us in our princely style and the style in which we have retired to the forest, and thus console himself with these that are left here. In ancient times when one was honoured for his विद्या &c. he was adorned with an उष्णीष (see काव्यमीमांसा)—it was a principal dress—so also mention of शिरस्ताण is significant and seems to be deliberate. In the reading ‘शिरःस्थानानि’, how can it be possible for शोकदीन Dasaratha to see all प्रधानविहारस्थान and console himself. In Act II. we see Dasaratha as “उन्मत्त इव प्रलपन् समुद्रगृहे शयानः” । But our reading saves him this trouble and gives him opportunity to console himself then and there by seeing these their helmets or turbans (शिरस्ताण) ; these also contrast well with चौर here.

8. Remark—अङ्क is an Act, see Tika, and our notes in Sakuntalam. Here the first act ends, and the second Act will open with Dasaratha mad through शोक for Rama.

प्रतिगनाटकम्

द्वितीयोऽङ्कः ।

(ततः प्रविशति काञ्चुकीयः)

काञ्चुकीयः—भो भोः प्रतिहारव्यापृताः । खेषु खेषु स्थानेष्वप्रमत्ता भवन्तु भवन्तः ।

(प्रविश्य) प्रतिहारी—अयम् ! किं एदम् । [आर्यम् किमिदम् (वा किमेतत्)] ।

Beng.—(तारपर काङ्चुकीयेर प्रवेश) काङ्चुकीय—ওহে দ্বাররক্ষায় নিযুক্ত ব্যক্তিগণ ! তোমরা নিজ নিজ স্থানে সতর্ক হইয়া অবস্থান কর ।

(প্রবেশ করিয়া) প্রতিহারী—আর্য ! ব্যাপার কি ? (or—কি হইয়াছে ?)

(Then enters Chamberlain)

Chamberlain.—Ho guards in charge of the gates ! Please be on your watch in your respective situations.

(Entering) Gate-keeper (Portress)—My lord ! What is the matter ?

Tika.—‘भोः प्रतीहारव्यापृताः’—द्वाररक्षाकर्माणि नियुक्ताः जनाः [विशेष-मात्रप्रयोगो विशिष्ये] । ‘अप्रमत्ताः’—अवहंलायून्ताः अनवधानरहिताः इत्यर्थः, अतएव सावधानाः इति यावत् ‘भवन्तः भवन्तु’ सन्तु ॥ किं इदं जातम् वा वृत्तम् इति शेषः ।

Notes.

1. काञ्चुकीयः—अन्तःपुरादिपर्यवेक्षणशीलः वृद्धः ब्राह्मणः । तथाहि—अन्तः-
पुरचरो वृद्धो विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ।
कञ्चुकी एव काञ्चुकीयः इति कृष्णप्रत्ययः इति प्राग् व्याख्यातः ।

2. प्रतिहारव्यापृताः—case of address ; adj—used as a noun ; or
substantive here. प्रतिहारः द्वारम् । लक्षणया [by transference of
epithet] द्वारलक्षणम् । तत्र व्यापृताः इति सहसुपेति समासः । Here the
word is not प्रतिहारिन् in the masculine, but प्रतीहारो in the femi-
nine. For later we have—“भवति, गच्छ” । For details of
note see प्रतीहाररची in Act I.

3. अप्रमत्ताः—adj to भवन्तः । प्र + मद् + क्त कर्त्तरि । प्रमत्तः अनवहितः ;
तस्मादन्य इति नञ्समासः । Careful.

काञ्चुकीयः—एष हि महाराजः सत्यवचनरक्षणपरो राम-
मरण्यम् गच्छन्तमुपावर्तयितुमशक्तः पुत्रविरहशोकाम्निना
दग्ध-हृदयः उन्मत्त इव बहु प्रलपन् समुद्रगृहके शयानः—

मेरुस्थलन्निव युगक्षयसन्निकर्षे

शोषं ब्रजन्निव महोदधिरप्रमेयः ।

सूर्यः पतन्निव च मण्डलमात्रलक्ष्यः.

शोकाद् भृशं शिथिलदेहमतिर्नरेन्द्रः ॥ १ ॥

प्रतिहारो—हा हा एवंगमो महाराजो । [हा हा एव-
गतो महाराजः]

Beng.—काञ्चुकीय—गम्भीर गतिगतापानोद्यत आमादेर महाराज
रामछात्रके वनगमन हहेते प्रतिनिवृत्त कराहेते असमर्थ हउयाय पुत्र-
विच्छेदशोकानले ठाहार कृतय दग्ध हहेया याहेतेहे—एवंग तनि

সমুদ্রগৃহে শয়ন করিয়া উন্নতের ত্রায় বিবিধ প্রলাপ করিতেছেন । আসন্ন প্রলয়ে (রামগমনে) স্তম্ভের পর্বতের ত্রায়, পরিশুদ্ধমাণ মহা সাগরের ত্রায় এবং মণ্ডলমাত্রলক্ষ্য অন্তগামী সূর্য্যের ত্রায়, শোকের তাঁহার দেহ ও বুদ্ধি উভয়ই অতিশয় পরিক্ষীণ হইয়াছে ।

প্রতি—আহা আহা ! মহারাজের এই দশা হইয়াছে ।

Eng.—Cham.—Here is his majesty Dasaratha true to his promise, lying in the ocean pavilion and variously lamenting (prattling) like an insane—with his heart burnt with the heat of grief due to the separation from his son-whom he has been unable to hold back from retiring to the forest. Owing to the grief, the body and the mind of the King have been extremely perturbed just like the Mt.Meru at the impending dissolution (of the world), [or] like the vast ocean going to be dried up, [or] like the sun which is going down to setting hill—his orb only being visible.

Portress—Alas ! Such is the plight of his majesty.

Tika.—‘সত্যবচনরক্ষণপরঃ’ কৈকীয়া যত্ বরদানরূপে ‘সত্য’ শুল্ক’ বা তস্য বচন’ প্রতিশ্রুতি: ‘তস্য রক্ষণম্’ পালনম্ ‘তদেব পরম্ প্রধানম্ শ্রিতম্ যস্য’ স প্রতিজ্ঞাপালন-পরাযণ: ইত্যর্থ: ॥ ‘উপাবর্ত’ যিতুম্’ নিবর্ত’ যিতুম্’ অশক্তা: , ‘পুত্রবিরহশোকাগ্নিনা’ তনয়বিচ্ছেদজনিত: য: শোক: তদ্রূপেণ অনলীন ‘দগধনুদয়:’ তদ্বচিত: ‘প্রলপন’ প্রলাপবাক্যানি উচ্চারয়ন্ ‘সমুদ্রগৃহীকৈ’ ধারায়ত্ননিকীতনে শয়ান:—

অন্বয়:—‘যুগল্লয়সন্নিকর্ষে’ চলন্ মেরুবি, শীঘ্রম্ ব্রজন্ অপ্রসীয: মনোদধিরিবি, মণ্ডলমাত্রলক্ষ্য: পতন্ সূর্য্য ইব, নরেন্দ্র: শোকাৎ মৃগশ্ শিথিলদেহমতি: (সংজাত:) । ১ ।

ব্যাখ্যা—‘যুগল্লয়সন্নিকর্ষে’ যুগানাম্ লয়স্য নাশস্য ‘সন্নিকর্ষে’ সামীপ্যে সতি,

‘चलन् कम्पमानः सेरुः’ सुमेरुपर्वतः इव, ‘शोधम्’ शुष्कतां जलयून्यताम् इति यावत्
 ‘व्रजन् प्राप्नोति’ अप्रमेयः’ विशालतया परिमातुम् अशक्यः—ईदृक्तया इयत्तया वा अव-
 धारयितुम् अशक्यः इत्यर्थः ‘महोदधिः’ महासमुद्र इव, ‘मण्डलमाचलन्तः’ किरणानाम्
 उपसंहारात् मण्डलमावदशः ‘पतन् अस्त’ गच्छन् सूर्य इव, ‘नरेन्द्रः’ नृपतिर्दशरथः
 ‘शोकात्’ आसन्नपुत्रविच्छेददुःखात् ‘भृश’ नितरां ‘शिथिलदेहमतिः’ श्लथकायबुद्धिः
 विह्वलशरीरमनाः इति यावत् (अधुना सञ्जातः) । ‘एवं गतः’ एतादृशीं शोचनीयाम्
 अवस्थाम् प्राप्तः दशरथः ॥ वसन्ततिलकं वृत्तम् ॥

Notes

1. महाराजः—महान् चासौ राजाचेति कर्मधा । टच् comes to the word in तत्पुरुष by the rule—राजःङ् सखिभ्यष्टच् ।

2. सत्यवचनरक्षणपरः—सत्यस्य वचनमिति इतत् । तस्यरक्षणम् इति इतत् ।
 तदेव परं प्रधानं वक्ष्ये स इति बहु । Out of affection for Rama, Dasa.
 may waive his प्रतिज्ञा to Kaikeyi, but to save his father from
 such possible अन्याय, Rama retired to forest without taking
 leave of his father. The poet did this to make his hero more
 elevated as a धर्म and सत्तवीर ॥ So the reading सत्यवचनरक्षणपरम्
 (Q. रामम्) will be better here.

3. उपावर्त्तयितुम्—उप + आ + वृत् + णिच् + तुमुन् । पुत्रविरहशोकाग्निना—
 पुत्रेन विरहः इति सुप्सुपेति ; पुत्रात् पुत्रस्य वा विरह इतत् or सुप्सुपा may
 fit in well here. तज्जन्मः शोकः इति शाकपाथिवादिवात् समासः । स एव
 अग्निरिति कर्मधा ; यद्वा तद्रूपोऽग्निरिति रूपकसमासः । तेन ।

5. दग्ध हृदयः—दग्धम् हृदयं यस्य स इति बहु । The agent of the
 root दह् [of दग्ध] is the—शोकाग्निः which is set apart from the
 compound word दग्धहृदयः । Such a practice is allowed and
 parsed by the dictum—सापेक्षत्वेऽपि गमकत्वात् समासः ॥ समुद्र
 गृहके—Locative case. Haravali writes—समुद्रगृहमित्याहुः धारायन्-

निकेतनम् ; A pavillion or house fitted with springs [fountains] was called समुद्रगृहम्—जलयन्त्रगृहमिति विकासशेषः । अत्र समुद्र-
गृहमिति अन्वयार्थं कन् प्रत्ययः, अधि ७मी । or समुद्रगृहक may mean a
big palace standing facing a lake ; big lakes often pass by
the name of समुद्र or सागर । Comp—रूपसागर in गौड़, जयसागर in जय-
पुर, श्यामसागर in Bardwan, उदयसागर in Mewar &c.

7. युगचयसन्निकर्षे—अधि or भावे ७मी । युगानां चतुर्युगस्य चयः विनाशः
इति इतत् । तस्य सन्निकर्षः प्रत्यासत्तिः इति इतत् । तस्मिन् । प्रत्यासन्ने सति ।
युगानाम् अवसाने इति भावः । प्रलय इत्येव अर्थः ।

8. शेषम्—obj to व्रजन् । युष् + चञ् भावे । युष्कताम् ।

9. महोदधिः—महान् उदधिरिति कर्मधा । The rule “आन्महतः समा-
नाधिकरणजातीययोः” directs आत् after महत् ।

10. अप्रमेयः—प्रमातुम् परिमातुम् परिच्छेत्तुम् इति यावत् (to measure)
शक्यः इति प्र + मा + यत् ; तस्मात् अन्यः इति नञसमासः । The महोदधि is
also so described by Kalidasa in Raghu XIII.

11. मण्डलमावलम्ब्यः—मण्डलम् एव इति मण्डलमावम्—मयूरव्यं सकादित्वात्
नित्यसमासः, only the orb ; तेनैव लब्धः दृश्यः इति सहसुपा ;qual. सूर्यः ।

12. पतन्—पत् + शट् । adj to सूर्यः । Like the sun the king
is about to set or die.

13. शोकात्—हेतौ ५मी ; यदा शोकम् आश्रित्य इति ल्यप्-लोपे ५मी ।

14. शिथिलदेहमतिः—adj to नरेन्द्रः । देहस्य मतिश्च इति देहमती—
द्वन्द्वसमासः । शिथिले देहमती यस्य स इति बहु । Not only his देह but
internal मति too is declining fast ; this suggests his approaching
death. The three उपमा paints loss of power becoming more
and more distinct and manifest to all.

N. B.—The rhetoric in the sloka is मालोपमा—मालोपमा यदे-

कस्मिपमानं बहु दृश्यते । Here is one उपमेय only—it is नरैन्द्रः ; but three upamans—मेरुः, महोदधिः and सूर्यः ; hence it is मालोपमा ।

He was high like Meru by his stature, colour and चित्तौन्नत्य ; like ocean by his अगाधता of गुण ; and like sun by his power.

काञ्चुकीयः—भवति ! गच्छ ।

प्रतिहारौ—अय्य ! तह [आर्य्य तथा] । (निष्क्रान्ता) ।

काञ्चुकीयः—(सर्वतो विलोक्य) अहो तु (? तु) खलु रामनिर्गमनदिनादारभ्य शून्यैवेयमयोध्या संलक्ष्यते । कुतः ?—

Cham.—Madam ! Please go onwards !

Port. — Sir ! Let it be so—(goes away).

Ch.—(Looking around) Alas ! The city (of Ayodhya) appears void from the very day Ramchandra left it. How ? (or-do you ask why ?)—

Beng.—काङ्क्ष—ତତ୍ତ୍ୱେ ଚଳ । ପ୍ରତି—ଆର୍ଯ୍ୟ ! ତଥାସ୍ତ । (ଚଳିয়া
ଗେଲେନ) । କାଞ୍ଚୁ—(ଚାରିଦିକ ଦେଖିয়া) ଅହୋ ! ରାମଚନ୍ଦ୍ରଙ୍କ ବନଗମନ ଦିନ
ହେତେହେ ଅଯୋଧ୍ୟା ପୁରୀ ସେନ ଶୂନ୍ୟ ବଳିଆ ବୋଧ ହେତେହେ (or—ଅଯୋଧ୍ୟା
ପୁରୀ ଶୂନ୍ୟ ଦେଖାହେତେହେ) । କିରୂପ ?—

नागेन्द्राः यवसामिलाषविमुखाः सास्त्रे क्षणाः वाजिनो

ऋषाशून्यमुखाः सवृद्धवनितावालाश्च पौरा जनाः ।

त्यक्ताहारकथाः सुदीनवदनाः क्रन्दन्त उच्चैर्दिशा

रामो याति यया सदारसङ्गजस्तामिव पश्यन्तमो ॥ २ ॥

अन्वयः—सास्त्रे क्षणाः नागेन्द्राः यवसामिलाषविमुखाः । वाजिनः ऋषाशून्यमुखाः ।
अनी त्यक्ताहारकथाः सुदीनवदनाः उच्चैः क्रन्दन्तः सवृद्धवनितावालाः पौराः जनाश्च
यया दिशा सदारसङ्गजो रामो याति तामेव पश्यन्ति ।

The elephants, with tears in eyes, have desisted from taking fodder (have lost any desire for fodder). The horses have ceased neighing. The citizens, with all their children, ladies and old ones, do not even talk of taking food ; they are crying with their pale faces and are casting their eyes to the very direction through which Ramechandra has gone away with his wife and brother.

Beng.—गजराजगण गजलनयने आहार ग्रहणे विमुक्त हईयाछे । अश्वराजिओ ह्वारव बक्त करियाछे । आबालवृक्कबनिता पुरवासिबर्ग भोजनेर कथाओ तुलिया गियाछे । ताहारा दीनमुखे उच्चरवे क्रन्दन करितेछे ; आर ज्ञाता ओ पत्नी सह रामचन्द्र ये दिक् दिया गियाछेन सेई दिकेई ताकाईया रहियाछे ।

Tika.—‘साश्लेषाः’ सजलनेवाः ‘नागिन्द्राः’ गजश्रेष्ठाः ‘यवसामिलाषविमुखाः’ खाद्यग्रहणे स्पृहारहिताः ‘वाजिनः’ अश्वाः ‘ऋषायत्यमुखाः’ ध्वनिरहितवदनाः । ‘अमी’ पुरतोदृशमानाः ‘त्यक्ताहारकथाः’ परित्यक्तभोजनवार्त्ता भोजनस्य कथामपि परित्यज्य इत्यर्थः सुदीनवदनाः सातिशयं दैन्याक्रान्तमुखाः ‘उच्चैः’ तारस्वरैश्च ‘क्रन्दन्तः’ रुदन्तः ‘सङ्गृह्यवालवनिताः’ वृद्धैस्तथा वालैः वलिताभिश्च सङ्ग ‘पीराः’ पुर-निवासिनः जनाः ‘यथा दिश’ येन दिग्दिशेन ‘सदारसहजः’ पत्न्या सौतया तथा सहजेन ध्यावा लक्षणेन च सह ‘रामः याति’ तामेव दिशम् पश्यान्ति निरीक्षन्ति । शार्दूलविक्रीडितं वृत्तम् ॥

Notes

1. अहो तु वा (तु) खलु—Indeclinables—denoting certainty in grief. खलु अवधारणे अव्ययम् । तु इति वाक्यालङ्कार—यद्वा अवधारणदाकार्ये । Bhasa uses both तु and नु in such cases.

2. रामनिर्गमनदिनात्—आरभ्यशब्दयोगे ५मी । रामस्य निर्गमनं अयोध्यायाः वह्निर्गमनमिति इतत् । तस्यदिनमिति इतत् ; तस्मात् ।

3. संलक्ष्यते—सम् + लक्ष् + कर्मणि वाच्ये लट् ते । दृश्यते appears.

4. सांख्येयः—अखम् अश्नु । अखैः सह वर्त्तमानं यत् तदिति बहु । सायं ईक्ष्यं येषां ते इति बहु । Prof. Kale connects it with वाजिनः । But we differ, for otherwise खाद्यविमुखता of elephants are not vividly accounted for.

5. नागेन्द्राः—नागेषु इन्द्राः श्रेष्ठा इति सुप्सुपा । नागीयम् इन्द्र इव इति उपमिततत् ; or नागानाम् इन्द्राः, श्रेष्ठे इतत् ।

6. यवसामिलाषविमुखाः—adj to नागेन्द्राः । यवसस्य पशुखाद्यस्य (fodder) अभिलाषः इति इतत् । विरुद्धं मुखं यस्य स इति विमुखः—बहु । यवसामिलाषात् or तव विमुखाः इति सहसुपा ।

7. ऋषायुष्यमुखाः—adj to वाजिनः ; ऋषयायुष्यमिति इतत् । तादृशानि मुखानि येषां ते इति बहु ।

8. व्यक्ताहारकथाः—आहारस्य कथाः इति इतत् । व्यक्ता आहारकथाः यैस्ते इति बहु ; adj to जनाः ।

9. सुदीनवदनाः—adj to जनाः । सुष्ठु दीनम् इति प्रादि । सुदीनानि वदनानि मुखानि येषां ते इति बहु ।

10. सहस्रवनितावालाः—adj to जनाः । सहस्राश्च वनिताश्च वालाश्च इति सहस्रवनितावालाः इन्द्रसमासः । तैः सह वर्त्तमानाः ये ते इति तुल्ययोगे बहु ।

11. पौराः—पुरे भवाः इति पुर + अण् ; adj to जनाः ।

12. दिशा—करणे or प्रकृत्यादित्वात् तृतीया ; cf. कतमेन दिग् विभागेन गतः सः जालम् ?

13. सदारसहजः—adj to रामः ; सह जायते इति सह + जन् + ड कर्त्तरि । सङ्कीर्णः i.e. भ्राता । दाराश्च सहजश्च दारसहजाः or better दारसहजौ as in भक्त्युदारयोः । ताभ्याम् सह वर्त्तमानः यः स इति बहु ; here दार meaning wife is masc. plural, but कलव as seen before is neuter sing.

यावदहमपि महाराजस्य समीपवर्ती भविष्यामि । (परि-
क्रम्यावलोक्य) अये, अयं महाराजो महादेव्या सुमित्रया च
सुदुःसहमपि पुत्रविरहसमुद्भवं शोकं निगृह्य आत्मानमेव
संस्थापयन्तीभ्याम् अन्वास्यमानस्तिष्ठति । कष्टा खल्ववस्था
वर्त्तते । एष एष महाराजः—

Eng.—Let me too approach his majesty. (Having walked
round and looking) Well ! here sits his majesty being
waited upon by her majesty the chief queen and queen
Sumitra who have checked their grief however unbearable it
may be, due to their separation from their sons, and have
composed their own selves. Alas ! What a pitiable condition.
Here is his majesty,

Beng.—आमि ताई'ले এখন महाराजे'র কাছেই বাই । (परि-
क्रमण करिया एवं चारिदिक् देखिया) এই যে মহারাজ এইখানেই
আছেন । মহারানী (কৌশল্যা) এবং (রাণী) সুমিত্রা পুত্রবিচ্ছেদ-
শোক সহনাতীত হইলেও তাহা দমন করিয়াছেন এবং নিজে নিজেই
সাব্যস্ত হইয়া (আপনা হইতেই সৃষ্টির হইয়া) এখন মহারাजे'র শুশ্রূষায়
নিযুক্ত আছেন । আঁহা ! অত্যন্ত কষ্টের অবস্থাই হইয়াছে । এই
আমাদের মহারাজ—

Tika.—महादेव्या 'मुख्यया राज्ञा' कौशल्यया इत्यर्थः । 'सुदुःसहमपि' सीदुम्
अशक्यमपि, 'पुत्रविरहसमुद्भवम्' तनयविच्छेदजनितम् शोकम् 'निगृह्य' दमयित्वा ।
'संस्थापयन्तीभ्याम्' पर्यावस्थापयन्तीभ्याम् महादेवीभ्याम् अन्वास्यमानः 'उपास्यमानः'
सिष्यमानः तिष्ठति । कष्टा कष्टदायिका 'अवस्थावर्त्तते' ।

Notes

1. समीपवर्ती—adj to अहम् । संगताः आपो यत्र तत् समीपमिति बहु

“ऋकपुरव्यः पथामानवे” इति समासान्त अः । “हान्तरूपसगेभ्योऽप ईत्” इति अप ईत्स् । समीपे वर्त्तते इति समीप + वृत् + णिन् । यावद्भवामि इति यावदयुक्तम् ।

2. महादेव्या सुमित्रया च — अनुक्ते कर्त्तरि तृतीया the verb being अन्वाख्यमानः । महतीदेवी तथेति कर्मधा पुं वद्भावश्च । महतो महादेशश्च ।

3. सुदुःसहम्—दुःखिन सह्यते इति दुर + सह् + खल् कर्मणि । सुष्टुदुःसहम् इति प्रादि ; adj to शोकम् ।

4. पुत्रविरहसमुद्भवम्—adj to शोकम् ; सम् + उद् + भू + अप् = समुद्भवः उत्पत्तिस्थानं (source) ; पुत्रेण विरह इति सुप् सुप्ता or इतत् ; or इतत् । पुत्रविरहः समुद्भवः यस्य तमिति बहु ।

5. निगृह्य—नि + गृह् + लाप्—Having checked

6. आत्मानम्—obj to संस्थापयन्तीभ्याम् । It refers to Kauslaya's as well as sumitra's own selves.

7. संस्थापयन्तीभ्याम्—adj to महादेव्या and सुमित्रया to be taken together, hence dual. सम् + स्था + णिच् + श्च fem. तृतीया द्विवचने ।

8. अन्वाख्यमानः—अनु + आस् + कर्मणि वाच्ये शानच् । Participle adj. to महाराजः—its subject is महादेव्या and सुमित्रया । अनु + आस् is identical with उप + आस्—hence it means to serve, to wait upon. The construction runs thus—आत्मानामिव संस्थापयन्तीभ्याम् महादेव्या सुमित्रया च अन्वाख्यमानः महाराजः तिष्ठति ।

9. कष्टा—adj. to अवस्था । कष्ट is both noun and adj ; when adjective it means painful or pitiable.

पततुत्याय चोत्थाय हाहेतुश्चैर्ल पन् मूढः ।

दिशं पश्यति तामिव यया यातो रघूद्वहः ॥३॥

(निष्क्रान्तः) ॥ मिश्रविष्कम्भकः ॥

अन्वयः—हा हा इति मुहुः उच्चैः प्रलपन् उत्थाय उत्थाय च पतति । यया [दिशा] रघूद्वहः यातः तामिव दिशं पश्यति च ।

Eng.—(His Majesty) repeatedly laments (or—goes on lamenting) with a loud voice crying “alas ! alas !” and is (now) rising and (then) falling. He casts his eyes on the very direction through which the best of the Raghus has departed. (Exit). [Interlude].

Beng.—(आमादेर एही महाराज) हा हा एही प्रकार उठेरबै पुनः पुनः बिलाप करतः (एकवार) उठितेछैन (आबार) पडितेछैन ; आर ये दिके रघुनाथ गियाछैन सेई दिकेई दृष्टिपात करितेछैन । (निष्क्रमण)—बिष्कम्भक ॥

Tika.—‘हा हा’ अहो कष्टम् [आविगे विरक्तम्] इति इत्यम् मुहः पुनः पुनः ‘उच्चैः तारस्वरैश्च प्रलपन्’ विलपन् प्रलापवाक्यानि उच्चारयन् इति यावत्, (‘अस्माकं महाराज ’) ‘उत्थाय उत्थाय पतति’ अधुना शय्यायाः उत्तिष्ठति तन्मूर्च्छा एव शोक-विह्वलत्वात् भूमौ निपतति, (अपि च) यथा दिशा येन दिग्विभागेन रघूद्वहः रघुकुल-भूषणः रामो यातः वनमुद्दिश्य चलितः तामेव दिशं पश्यति निरीक्षते च ।

Notes

1. इति—अव्यय—obj. to प्रलपन् ।
2. रघूद्वहः—verb to यातः । उद्वहति इति उद् + वह + अच् कर्त्तरि । रघूनां लक्षणया रघुवंशीयानाम् उद्वहः इति द्रुतम् । उद्वहः glory, glorifier.

Remark—A विष्कम्भकः is an interlude placed at the beginning of some act in order to serve as the connecting link between the events that have been narrated and the events that are to follow. It is said to be निम्न when one of the actors (here the portress) belongs to the lower order and the other (as the chamberlain) to the higher. For a शुद्धविष्कम्भक see beginning of Act VI here. There the actors are of higher order.

Thus we read in Sahityadarpan :—

हृत्तवर्त्तिष्यमानानां कथाशानाम् निदर्शकः । संचितार्थस्तु विश्वम् आदावकृत्य
दर्शितः । मध्येन मधामाभ्याम् वा पात्राणां सम्प्रयोजितः । ग्रहः स्यात् सत् सङ्कीर्णनीच-
मधामकल्पितः ।

(ततः प्रविशति यथानिर्द्दिष्टो राजा देव्यौ च)

N. B.—Here the scene (दृश्यपट) is lifted up and is seen
(by the audience as—the king entering as described (i.e in a
wailing mood) being waited upon by the two queens
Kausalya and sumitra.

राजा—हा वत्स ! राम ! जगतां नयनाभिराम !

हा वत्स ! लक्ष्मण ! सलक्षणसर्वगात्र !

हा साध्वि ! मैथिलि ! पतिस्थितचित्तवृत्ते !

हा हा गताः किल वनं वत मे तनूजाः ॥

Prose—(अन्यः)—हा वत्स ! जगतां नयनाभिराम राम ! हा वत्स
सलक्षणसर्वगात्र लक्ष्मण ! हा साध्वि पतिस्थितचित्तवृत्ते मैथिलि ! हा ! हा !
मे तनूजाः वनं गताः किल ।

Eng. —Alas ! my darling Rama the gladdener of the eyes
of the people ! Alas ! my darling Lakshmana whose person
is full of all auspicious marks all over ! Alas ! devoted
Maithili (the daughter of the ruler of Mithila) whose heart
(mind) is ever fixed on her husband ! Alas ! my sons have
all departed to the forest.

Beng.—हा वत्स ! लोकलोचनानन्दराम ! हा सर्वशुलक्षणशरीर
लक्ष्मण ! हा पतिगतश्रीणा साध्वि मैथिलि ! आहा, आमार पुत्रगण सब
बने गियाहे ।

Tika.—हा अहो वत्स ! प्रियतम ! जगतां जगज्जनानां 'नयनाभिराम' लीच-
नानन्ददायक राम ! हा अहो वत्स 'सलक्षणसर्वागात्र' शोभनचिह्नयुक्तसकल-शरीर
लक्षण ! हा माध्व सुशीले ! 'पतिस्थितचित्तवृत्ते' पतिगतप्राणे मैथिलि सीते !
हा हा 'मे मम तनूजाः' तनयाः 'वनं काननं गताः' प्रस्थिताः किल [ऐतिह्ये अरुचौ
अवधारणे वा अत्र्ययम्] वनं ते प्रस्थिताः इति मद्यं न कथमपि रोचते ।

Notes

1. जगताम्—Refers to the people of the world (by trans-
ference of epithet—लक्षणाद्व्या) ; जगद्वासिनामित्यर्थः, शेषे ६४ ।

2. नयनाभिराम—adj. to राम which is in the vocative case.
अभिरयमिति अनेन इति अभि + रम् + णिच् करणे घञ् । नयनयोरभिरामः
इति इतत् । ,

3. सलक्षणसर्वागात्र—adj. to लक्षण ! लक्षणैः शुभचिह्नैः सह वर्त्तमानं
यत् तदिति बहु । सर्वं गात्रमिति कर्मधा । सलक्षणं सर्वागात्रं यस्य स इति बहु ।

4. साध्वि—adj. to मैथिलि । fem. of साधु is साध्वी as well as
साधु ; all the words used in सम्बोधने ।

5. पतिस्थितचित्तवृत्ते—adj. to मैथिलि । चित्तस्यवृत्तिः (function)
इति इतत् । पत्यौ स्थिता इति औचित्यं or better सुप् सुपा । पतिस्थिता चित्त-
वृत्तिर्यस्याः सा इति बहु ; तत्सम्बोधने । Mark the appropriate adjectives
used here by Dasaratha.

6. तनूजाः—तनू or तनु = देहः । ततः जायते इति तनू + जन् + ड कर्त्तृणि ।
(those born of my loins i. e. my sons). By this Dasaratha
seems to include Sita as well—the wife of his तनुज and is
like his daughter, Comp "प्रयच्छत मे प्रतिवचनं पुत्रकाः" ।

7. किल—इति अरुचौ etc । तेषां वनगमनं न मद्यं रोचते इति भावः ।
I do not approve of their banishment, or they are indeed
gone to वन though not declared directly by me.

(राजा)—चित्रमिदं भोः, यद् भ्रातृस्नेहात् पितरि विमुक्त-
स्नेहमपि तावन्नक्षणं द्रष्टुमिच्छामि । वधु वैदेहि—

Beng.—कि आश्चर्य ! लक्ष्मण ज्ञातार प्रति अनुरागवशतः पितृस्नेह
उपेक्षा करिग्राहे तबुओ आमार ताहाके देखिते ईछा हईतेछे । हा
बधू जानकि—

Eng. What a wonder ! Lakshman has bade good bye to
his devotion for his father on account of his (deep) affection
for his brother, yet I long to see him. Alas Sita ! my
daughter-in-law !

Tika—‘चित्रम्’ विस्मयजनकं ‘खलु इदम्’ यत् ‘भ्रातृस्नेहात्’ भ्रातरि राम-
चन्द्रे लक्ष्मणस्य यः स्नेहातिशयो विद्यते तस्यैव प्रभावात् ‘पितरि मयि विमुक्तस्नेहमपि
न्याक्तानुरागमपि तावत् लक्ष्मणं द्रष्टुमिच्छामि’ अभिलषामि । [हा] वधु ! वैदेहि
विदेहराजतनये । यद्यपि लक्ष्मणः रामचन्द्रं प्रति भक्तिम् अनुसृत्य माम् उपेक्ष्यैव
वनं गतः, तथापि तं द्रष्टुम् इच्छामि इत्येव विस्मयकरम् । [तथा च “प्रणय-
प्रवणं चितः विगुणेऽपि बन्धुः” — श्रीश्रीचण्डिकायाम्] ।

Notes

1. चित्रम्—adj to इदम् ।
2. भ्रातृ स्नेहात्—इती ५मी । यद्वा भ्रातृस्नेहम् अनुसृत्य इति ल्यप् लोपे
५मी । भ्रातुः स्नेहः इति इतत् or भ्रातरि स्नेहः सुप् सुपा ।
3. विमुक्तस्नेहम्—विमुक्तः परित्यक्तः स्नेहः अनुरागः येन तमिति वङ् ।
Qual. लक्ष्मणम् ।

Remark—Here the paternal feeling has got triumphant.
Lakshmana loved both his father and brother ; but his love
for his father yielded to his love for his brother which led
him to follow Rama to the forest—without caring for what

may befall his father the King. Thus Lakshman has sacrificed his filial duty to the altar of fraternal love ; yet such is the power of paternal affection that the King belittles this ingratitude of Lakshman (to him) and longs to see him (Lakshman) again. Here the unselfish love of the King has been very nicely depicted. It is what is called *visuddha vatsalya* (विशुद्ध वात्सल्या) — in the rhetorics of the Vaishnavs headed by Sri Rup Goswami—the unselfish paternal affection that asks no return ; or from vedantic point of view this is what is called *माया* and that it is नौचगामी [flows on to lower gradations].

रामेणापि परित्यक्तो लक्ष्मणेन च गर्हितः ।

अयशोभाजनं लोके परित्यक्तस्त्वयापरहम् ॥५॥

Prose.—अहं रामेणापि परित्यक्तः ; लक्ष्मणेन गर्हितः । त्वयाऽपि परित्यक्तः (सन्) लोके अयशोभाजनं [संजातः] ।

Eng. — [My darling Sita] farsaken as I have been by Rama, I have been blamed by Lakshmana. Now being abandoned by you, I have turned out an object of ill fame.

Beng.—(ब० गीते) रामेन मत् पूत्रं आमाय त्याग करिआ गियाछे लक्ष्मण आमाक कट्टे बाक्य कहियाछे । आबार तूमिओ हाडिआ गियाछ ताहे आमि लोके कलङ्कतागी हूँयाहि ।

Tika.—वत्से सीते ! अहं रामेण अपि पितृभक्तेन गुणशालिना अपि मम पुत्रेण रामचन्द्रेण परित्यक्तः उज्झितः । (तथा) लक्ष्मणेन गर्हितः “हनिष्ये पितरं ब्रह्म कैकेयासक्तमानसम्” इत्येवंप्रकारेण कदर्थितम् । (तदपि कथंचित्मया सोढम् यतोवयं हृदयिना पुरुषा न तु नार्यः । परम्) त्वया अपि कोमलहृदयया रमणीरत्नेन पुत्रवध्वा परित्यक्तः सन् अहं लोके जन-समाजे अयशोभाजनम् कलङ्कास्पदं संजातः इति ।

1. Remark.—It certainly reflects discredit to me that my daughter-in-law too has left me for the forest—so thinks the King.

2. गर्हितः—गर्ह् + क्त कर्मणि । Lakshman attacked the old King with furious words. These will be found in the Ramayan.

3. अयशोभाजनम्—same case with अहम् । भाजनं पात्रम् । यशः ख्यातिस्तस्मात् अन्यदिति अयशः—तदव्यत्यमित्यर्थे नञवत् । अयशसः भाजनम् इति हतम् । भाजनम् is a word always used in the neuter and hence known as अजहन्निद्रम् । To be forsaken by meritorious पुत्रवधू too will surely make Dasaratha himself ill-famed—this is Dasaratha's view.

(राजा) पुत्र राम ! वत्स लक्ष्मण ! वधु वैदेहि ! प्रयच्छतमे प्रतिवचनम् पुत्रकाः । शून्यमिदं भोः ! न मे कश्चित् प्रतिवचनं प्रयच्छति । कौशल्यामातः क्वसि ?

Eng.—Ram !—my son, Laksman, my darling ; Sita my daughter-in-law. Ho my children please give reply. Alas ! all is void, nobody replies, Ho the son of Kausalya where are you ?

Beng.—पुत्र राम, बंस लक्ष्मण, वधु वैदेहि, हे আমার স্নেহভাজন সন্তানগণ আমার কথার উত্তর দাও । অহো, সব শূন্য—কেহই উত্তর দিতেছে না । কৌশল্যানন্দন, তুমি কোথায় ?

Tika.—‘प्रयच्छत देहि मे’ मर्त्या ‘प्रतिवचन’ प्रत्यात्तर ‘पुत्रकाः’ हे अनुकम्पिता कौशल्यामातनयाः ! ‘शून्यमिदम्’ न कीऽपि अत्र वर्तते इत्यर्थः । यद्वा कौशल्यामातनैः शून्यं जगत् जीर्णारण्यं सर्वजनशून्यं मन्ये । कौशल्यामातः—कौशल्यानन्दन ! ‘क्वासि’ क्व कुत्र अस्मि लभ्यमिति शेषः ।

Notes

1. प्रथच्छत—प्र + दा भ्वादि (= यच्छ) + लोट् त ।
2. मे—सम्प्रदाने चतुर्थी ।
3. प्रतिवचनम्—प्रति + वच् + लृट् ; obj. to प्रथच्छत ; reply.
4. पुत्रकाः—पुत्र + अनुकम्पायाम् कन् । Sons who are objects of love ; case of address. By this both sons and daughter-in-law Sita is addressed here.

5. कौशल्यामातः—सम्बोधने । कौशल्या माता यस्य स इति बहुव्रीहिः । Now the legitimate form should have been कौशल्यामातृकः ;—as कप् must be added to all words ending in ऋ in the Bahuvrihi Samasa by the rule—नृत्तश्च । Then why do we get कौशल्यामातः here ? Commentators of Panini system do not directly say anything on such forms so we take these as irregular uses or शिष्टप्रयोग । As said before Pt. Shastri &c however thinks the कप् optional here. But रामचन्द्र तर्कवागीश, the famous commentator of the Mugdhabodh grammar construes the following sutra supporting such uses (as सुमित्रामातः, कौशल्यामातः &c) as legitimate e. g. “मातृकस्य मातुः पुत्रे मातृ स्ततो धौ” । this is explained as मङ्गलकुलसम्भूतायाः मातुः स्तुत्यापत्त्याप्यपिस्तुतिर्मातृस्तुतिस्तस्यां गत्यमानायां मातृकस्य मातः स्यात् धौ परे (सम्बोधने इत्यर्थः) पुत्रे वाच्ये । हे गार्गीमातः । हे वात्स्यमातः = हे पुत्र धन्योऽसि ।

The simple meaning is this—the word मातृक (in Bahuvrihi) is changed to मातः in the vocative case provided the mother be of noble lineage and the son is referred to. Here the word कौशल्यामातः thus refers to Ram, and Kausalya comes of noble lineage and so we have got this form only—the meaning being

“oh the son (worthy) son, of noble Kausalya or endowed with the qualities of कौशल्या” । Kausalya was the daughter of the King of Kosala (कोसल) —it is South Kosala (दक्षिणकोसल) quite different from North Kosala (उत्तरकोशल) the capital of which was Ayodhya. Thus North Kosalas answer the modern province of Oudh and the latter corresponds with the tract of land near about Jubbalpur in the Central provinces. —(Mahakosal congress commitee)

सत्यसन्ध ! जितक्रोध † विमत्सर ! जगत्प्रिय !

गुरुशुश्रूषणेयुक्त ! प्रतिवाक्यं प्रयच्छ मे ॥ ६ ॥

Eng.—On Ramechandra, true to your words ! ‘conquerer of anger (subduer of wrath) ! devoid of (or—free from) malice ! popular in the world ! devoted to the service of the superior ! please give me reply.

Beng.—हे गुरुप्रतिष्ठ, क्रोधजयिन्, द्वेषरहित, जगत्प्रिय, हे गुरुसेवापरायण (राम), আমার কথাৰ উত্তৰ দাও ।

Tika—‘सत्यसन्ध’ अवितथप्रतिज्ञ ! (यतः रामचन्द्रः पितृसत्यपालनार्थं वनं प्रस्थितः अतः स सत्यसन्धः), जितक्रोध ! क्रोधजयिन् (निर्वासितोऽपि पितरि तस्य क्रोधो न उदियाय अतः जितक्रोधः सः), विमत्सर ! मातृसत्यरहित ! (भरतस्य रान्यलामेऽपि तं भरतं प्रति विद्वेषरहितः अतः विमत्सरः), जगत्प्रिय ! (स्वगृहे जनप्रीतिम् सोऽर्जितवान् अतः स जगत्प्रियः), गुरुशुश्रूषणे युक्त ! गुरुणां पूज्यानां शुश्रूषणे सेवायाम् युक्त रत ! (राक्षसवधादिना विश्वनिवादीनां पूज्यानां सेवासु च नियुक्तः अतएव गुरुशुश्रूषणे युक्तः) ‘मे मङ्ग’ प्रतिवाक्यं प्रत्युत्तरं प्रयच्छ’ देहि ॥

Notes

1. सत्यसन्ध—vocative case. सत्या सन्धा प्रतिज्ञा यस्य स इति बहु ।

2. जितक्रोध—जितः क्रोधः येन स इति बहु । See Tika also.

3. विमत्सर—मत्सरम् विद्वेषः । विगतं मत्सरं यस्मात् स इति बहु ; alternative form is विगतमत्सरः by the rule “प्रादिभ्यो घातुजस्य वाच्यो वा चोत्तरपदलोपश्चेति” । See Tika and Act I sl. 20.

4. जगत्प्रिय—जगतां [by transference of epithet or लक्षणा] जगद्वासिनां प्रिय इति इतत् । प्रीणाति इति प्री + क कर्त्तरि = प्रियः ।

5. गुरुशुश्रूषणे—गुरुणां (कर्मणि ङीष्) शुश्रूषणं सेवा इति इतत् । शु + सन + लुट् = शुश्रूषणम् । विषयाधिकरणे ङीम् ।

Remark—All the adjectives used here are significant pro-claiming various virtues of Ram so here is the rhetoric known as Parikarā “माभिप्रायैः विशेषणैः परिकरा मतः”—Sahityadarpan.

(राजा) हा कासौ सर्वजनहृदयनयनाभिरामो रामः, कासौ मयि गुर्वनुवृत्तिः । कासौ शोकार्तेषु अनुकम्पा । कासौ लणवद-गणितराज्यैश्वर्यैः । पुत्र राम ! वृद्धं पितरं मां परित्यज्य किम-सम्बन्धेन धर्मेण ते कृत्यम् । हा धिक् ! कष्टं भोः—

Eng.—Alas ! where is Ram—the gladdener of the eyes and heart of all ! where is his extreme obedience to me ! where is his sympathy with the aggrieved ! where is he who has not cared a straw for the kingdom and prosperity (or—who has discarded royal prosperity like a straw) ! Ho my son ! Ram ! having left me, the old father, what are you to do with that unformed religion (rite)—which snatches you away from me (or—which has cut off all your connection with me). Alas ! O woe !

Beng.—হায় ! কোথায় সেই সর্বলোকহৃদয়নয়নরঞ্জন রামচন্দ্র ! কোথায় বা আমার প্রতি সেই মহতী অনুবর্তিতা । কোথায় বা সেই শোকাভের প্রতি করুণা ! কোথায়, কোথায় সে যে তুণের মত রাজ্যশ্রী তুচ্ছ করিয়া গিয়াছে ! পুত্র রাম ! এই বৃদ্ধ পিতাকে ত্যাগ করিয়া সম্বন্ধহীন ধর্মপালনে তোমার কি প্রয়োজন ? হা ধিক্ ! কি কষ্ট !

Tika.—‘সর্বজনহৃদয়নয়নামিরামঃ’ নিখিললোকানাং হৃদয়নয়নরঞ্জনঃ রামঃ । ‘ক’ ক্রম ‘অসৌ’ ময়ি দশরথি ‘গুরু’ মহতী অনুবর্তিঃ’ অনুবর্তিতা । ত্বং ‘চিরং’ ময়ি অনুরক্ত আসিঃ—অয়ং খলু তদনুবর্তনং কথং ত্বয়ি ন প্রেচ্ছি ? তে শোকাভেষু শোক-পীড়িতেষু অনুকম্পা করুণা ক্রম । সা ক্রমং গতা । ত্বং ‘চিরং’ হি যুস্মা নিপীড়িতেষু করুণা প্রদর্শয়ামাসিথ অয়ং তদ্বিযোগ-শোকখিন্নং মাং কথং ন দর্শনদানেন অনুকম্পসি ? ‘লঘবদগণিতরাজ্যৈশ্বর্যঃ’ রাজ্য রাজ্যৈশ্বর্যং চ যঃ লঘায় মল্যে পরিত্যক্তবান্ স ত্বম্ অয়ং ক্রমং ? ‘অসম্বন্ধেন’ ময়া সহ সম্পর্কয়ুস্মৈ ন ধর্মেন পিতৃসত্যপালনরূপেণ ধর্মেন তে কিং ক্লম্য কিং কার্যম্ ? পিতৃসত্যরূপং ধর্মং পালয়িতুং ত্বং বনং প্রবিষ্টঃ পরং স হি ধর্মঃ ময়া সহ তব সম্পর্কং ছিন্নবান্—ইহুশেন মনুসম্পর্কচ্ছেদিনা ধর্মেন তব কিং কার্যম্ স্যাৎ ?

Notes

1. সর্বজনহৃদয়নয়নামিরামঃ—adj to রামঃ । হৃদয়ং চ নয়নং চ হৃদয়নয়নে or হৃদয়নয়নম্ (with জাতিবিশেষা) by the rule “জাতিরপ্রাণি-নাম ।” বহুসমাশঃ । সর্বজনা ইতি কর্মধা । সর্বজনহৃদয়নয়নে ইতি ইতচ্ । তেষাম্ অমিরামঃ । Or তে অমিরময়তীতি সর্বজনহৃদয়নয়ন + অমি + রম + যিচ্, অণ্-কর্তরি by the rule “কর্ম্যণ্ণ” ।

2. গুবনুভতিঃ—গুবী (গুব্বা) i.e. মহতী অনুবর্তিরনুবর্তনমিতি কর্মধা ।

3. শোকাভেষু—অধিকরণে ওনী । শীকীন নৃত্যঃ আর্তো বেতি ইতচ্ ।

4. লঘবদগণিতরাজ্যৈশ্বর্যঃ—subj. to বর্ততে (understood). ন গণিত-মিতি নজতচ্ । তৃণেন তুস্মৈ ইতি তৃণ + বতি । তৃণবৎ অগণিতম্ ইতি সহস্রুপা ।

तृणवत्—may also be read separately. राज्ञि च ऐश्वर्यं च राज्ञोऽश्वर्यं—
मिति द्वन्द्वसमासः । Kingdom and prosperity ; or better राज्ञस्य ऐश्वर्यं-
मिति इतत् । Royal prosperity. तृणवदगणितं (or if तृणवत् be read
separate then simply अगणितम्) राज्ञोऽश्वर्यं येन स इति बहु ।

5. असम्बद्धेन—adj to धर्मेण which is an instance of प्रयोजनाद्ये
or करणे तृतीया । Some also explain असम्बन्ध as inconsistent or
unfounded. All these qualities refer to Rama here. Dasaratha
very aptly describes Rama.

सूर्य इव गतोरामः सूर्यं दिवस इव लक्ष्मणोऽनुगतः ।

सूर्यं दिवसावसाने छायेव न दृश्यते सीता ॥ ७ ॥

Prose.—रामः सूर्य इव गतः । दिवसः सूर्यामिव, लक्षणः (रामम्) अनुगतः ।
सूर्यदिवसावसाने छायेव सीता न दृश्यते ।

Eng.—Just like the sun, Ram has departed ; Lakshman
has followed him just as the day does the Sun ; Sita is as well,
not to be seen, just like the shadow that vanishes at the dis-
appearance of the sun as well as the day.

Beng.—सूर्येण ग्राय रामञ्छ चलिष्या गिराहेन । दिवस येन सूर्येण
अनुगमनं करे शेहरूप लक्षणं रात्रेण अनुसरणं करिष्याहे ; आर सूर्या
एवं दिवस गत इहेले-छाया येरूप आर देखा याय ना शेहरूप सीता-
केउ आर देखा याहेतेहेना ।

Tika.—रामः सूर्य इव गतः । यथा सूर्योऽस्तमेति एवं दीप्तिमान रामोऽपि
अयोध्यायाः अदर्शनं गतः । दिवसः दिवाभागः सूर्यामिव—यथा दिवसः सूर्याम्
अनुगच्छति, यादृक् सूर्यं अस्तम् गते दिनस्यापि अदर्शनं भवति तादृक्—लक्षणः
रामम् अनुगतः । रामस्य अदर्शनेनैव सद्य लक्षणस्यापि अदर्शनं सम्भूतम् । 'सूर्य-
दिवसावसाने छायेव'—सूर्यास्य तथा दिवसस्य अवसाने अन्ते—अदर्शने सञ्जाते इति
यावत्, छाया यथा न दृश्यते तद्वत् सीता न अस्माभिर्दृश्यते ।

Notes

1. सूर्यादिवसावसाने—भावे ७मी । सूर्याश्च दिवसश्च इति सूर्यादिवसौ द्वन्द्व-
समासः । तयोरवसाने इति इत् ।

N. B.—The rhetoric here is Upama. Ram is compared with the bright Sun, Lakshman with the day and Sita with the shadow. This sloka shows that just as the day as well as the shadow cannot remain independently from the Sun so Lakshman and Sita cannot stay without Ram ; and thereby the poet indirectly speaks of the unflinching devotion of Lakshman and Sita on Rama. And like absence of सूर्य, Rama's want or absence has cast a gloom on Dasaratha and Ayodhya.

(उद्धमवलोक्य) भी कृतान्तहतक !

अनपत्या वयं रामः पुत्रोऽन्यस्य महीपतेः ।

वने व्याघ्रो च कैकेयी त्वया किं न कृतं त्रयम् ॥८॥

Prose.—त्रयम् अनपत्याः (कृताः) ; रामः अन्यस्य महीपतेः पुत्रः (कुतः) ,
कैकेयी च वने व्याघ्रौ कृता ; वयं त्वया किं न कृतम् ? (अपि तु कृतमेव इत्यर्थः) ।

Eng.—Oh my wretched fate. Have you not committed these three acts :—you have rendered me childless, made Ramchandra, as it were, the son (successor) of another King and turned Kaikeyi into a tigress of the forest.

Beng.—अरे दुर्दृष्टे, तুমি কি তিনটি (দারুণ) কৰ্ম কৰ নাই ?
(কি কি বলিব ?) দেখ তুমি আমাকে পুত্রহীন করিয়াছ । আমাকে
অন্ত রাজার পুত্র করিয়াছ ; আর কৈকেয়ীকে বনের ব্যাঘ্রী করিয়াছ ।

Tika.—भीः अरि कृतान्तहतक ! दुष्ट अदृष्ट ! [' ' कृतान्तो यमसिद्धान्तदेवाकुशल-
कर्मसु इति अमरवचनान् अत्र कृतान्तशब्दस्य दैवम् इत्येव अर्थः] । कृतः (मन्दः)

एव इति हतकः । [स्वार्थं (अल्पार्थं वा) कन् प्रत्ययः] । दुष्टः कृतान्तः इति कृतान्त-
हतकः ['कुत्सितानि कुत्सने' इति सूत्रेण कर्मधारयः] अतएव रे मन्द देव ! रे दुष्ट
अदृष्ट ?—इत्येव अर्थः ।

(त्वया दृष्टेन देवेन) वयम् अहं (दशरथः) अनपत्याः पुत्रहीनाः (कृताः)
रामोऽस्मि मे अष्टः पुत्रः । तस्य वनगमने अहं नूनम् पुत्रहीनः संजातः । रामं
लक्षणं च विना किं मे इतराभ्याम् पुत्राभ्याम् । (एवम् च त्वया) रामः अन्यस्य कस्य-
चित् महीपतेः राज्ञः पुत्रः (कृतः)—अन्यस्य पुत्रत्वेन रामः परिणतः । सत्यं रामम्
अन्तरेण अहं पुत्रहीनः सम्भूतः । परम् रामो न मृतः । अपि स वनं गतः—तव
राज्यान्तरं सोऽवश्यमेव स्वभुजवलेन जेष्यति । तव राज्ञः सः अभिषिक्तो भविष्यति ।

ननु यस्य राज्ञः राज्याम् स लप्स्यते तस्यैव स पुत्रस्वरूपो भविष्यति । अष्टौ दुःखम् !
जीवितोऽपि मे पुत्रः मम उत्तराधिकारी न जातः—अपि तु अपरस्य कस्यचित् नृपतेरु-
त्तराधिकारी भविष्यति—एतत् खलु नूनम् मम मन्देनैव अदृष्टेन साधितम् । अपि
च कैकेयी वने व्याघ्री (त्वया कृता) । प्राक् कैकेयी सुशीला आसीत् पश्चात् सा
अरण्ये स्थिता व्याघ्रो इव क्रूरचारित्रा संजाता । कथम् इदम् भवति ? राज्ञः अदृष्ट-
वशादेव । अतएव राजा कथयति—रे देव ! त्वयेव सुशीला कैकेयी अरण्यवासिनी
निष्ठुरा व्याघ्री इव खलस्वभावा कृता इति एतत् वयं विविधं दारुणं कर्म रे देव !
किम् त्वया न कृतम् विहितम् ? अपि तु विहितमेव । मम देववशात् एव एतत्
विविधम् सञ्जातम् । अनुष्टुभ् छन्दः ॥

Notes

1. वयम्—plural by the rule "अस्यदो हयोश्च" ।
2. अनपत्याः—अविद्यमानम् अपत्यं येषां ते इति बहु ।
3. महीपतेः—सम्बन्धे इष्टी । मत्स्याः पतिरिति इतत् । "पतिः समासे एव"
इति सूत्रेण वचनात् सुनिश्चयवत् रूपम् ।

कौसल्या (सरुदितम्)—अलं दाणि महाराष्ट्रो अदिमत्तं
सन्तपिष्य परवसं अत्ताणं कादुं । यं सा ते अ कुमारा महारा-
अस्य रमभाषसाणे पेक्खिदव्वा भविस्सन्ति ।

[अलम् इदानीम् महाराजोऽतिमात्रं सन्तप्य परवशम् आत्मानं कर्तुम् । ननु सा तौ च कुमारौ महाराजस्य समयावसाने प्रेक्षितव्या भविष्यन्ति] ।

राजा—का त्वम् भोः ।

कौशल्या—असिण्डुपुत्तप्रसविनी खु अहम् [अस्निग्ध-पुत्रप्रसविनी खल्वहम्] ।

राजा—किम् किम् सर्वजनहृदयनयनाभिरामस्य जननी त्वमसि कौशल्या ?

कौशल्या—महाराज ! सा एव मन्दभाइनो खु अहम् ।
[महाराज ! सा एव मन्दभागिनी खल्वहम्] ।

राजा—कौशले ! सारवती खल्वसि । त्वया हि खलु रामो गर्भं धृतः ।

Eng.—Kausalya—(with a wail) Ho your Majesty ! away with your excessively repenting and thereby making your self dejected ; (or—there is no use of giving way to excessive grief and thereby making your self inactive) ; certainly she with the two princes, will be again visible by thee at the expiry of the period of exile.

King.—well ! who art thou ?

Kauslya.—It is I who have given birth to that un-affectionate son (Rama) [or I am the mother of the un-kind son Rama deprived of all मृदु].

King.—what ! what ! are you Kausalya the mother of Ram the gladdener of the eyes and hearts of all people ?

Kausalya.—I am indeed she the unfortunate one—Ho your Majesty.

King.—Kausalya ! indeed worthy art thou ! As from your womb was Ram born.

Beng.—कोशल्या (क्रन्दन करिते करिते) महाराज ! अतिशय सन्ताप करिया निजेके अथवा आर परवश करिया कि हईवे। समय (वनवासकाल) शेष हईले ताहाके (सीताके) एवं कुमारद्वयके (पुनराय) आपनि देखिते पाईबेन। राजा—ओहे तूमि के ? कोशल्या—आमि स्नेहवर्जित पुत्रेण प्रसवकारिणी। राजा—कि कि ! सर्वजननयनाभिराम रामेण मा कोशल्या तूमि। कोशल्या—आमि सेह मन्दभागिनी बटे। राजा—कोशल्या, तूमिह मारवती, कारण तूमि वानके गर्भे धारण करियाछ।

Tika.—‘अलम्’ कृतम् [निषिद्धे अव्ययम्] ‘इदानीम्’ अधुना हि ‘महाराज ! अतिमात्रम् अव्ययम् सन्त्य’ सन्त्य’ कृत्वा, दुःखम् प्रकाश परवशम् दुःखवशं वशहीनम् इति यावत् अतएव अवशम् आत्मानम् ‘कर्तुम्’ विधातुम्। ‘सा सीता त्रीपूर्वा च समयस्य वनवासकालस्य अवसाने अन्ते महाराजस्य तव प्रेक्षितव्याः दर्शनीया भविष्यन्ति। ‘अस्निग्धपुत्रप्रसविनी’ पित्रस्नेहरहितस्य पुत्रस्य रामस्य प्रसविनी जनयित्वा। ‘मर्वजन हृदयनयनाभिरामस्य’ सकललोकानाम् मनोर्नवानाम् आनन्ददायकस्य रामस्य जननी। ‘मन्दभागिनी’ दुर्भाग्यवती। ‘मारवती’ महत्वशालिनी। कथम् ? यतः त्वया एव रामः गर्भे धृतः यतः राममदृशस्य गुणवतः पुत्रस्य त्वमेव गर्भधारिणी अतएव त्वं मारवती खलु।

Notes

1. अतिमात्रम्—adv. modifying the verb सन्त्य। मात्राम् अति-कान्तः इति प्रादिसमासः—by the rule अत्यादयः क्रान्त्याद्यर्थं द्वितीयया। तत् यथा तथा।

2. सन्त्य - सम् + तप् + ल्यप् (ल्यप्)।

3. परवशम्—adj to आत्मानम् । परस्य सन्तापस्य दुःखस्य वशः अधोनः आयत्तः तम् इति इतत् ।

4. कर्तुम्—“अलंखल्लोः प्रतिषेधयोः प्राचां क्त्वा” इति “क्त्वा” इत्येव वक्तुम् युक्तम् । परम् अत्र कृत्वा इत्यस्य स्थाने कर्तुम् इति कथनम् भाससारैली ततः अयम्— शिष्टप्रयोग इति ज्ञातव्यम् । Pt. Shastri takes अलम् in the sense of समर्थः and takes the sentence as having काक् (intonation) within. Thus कर्तुमलम् = कर्तुम् समर्थः एव । किन्तु अतएव तत्र कार्यम् । But as such is not Bhasa's use in Act I. sl. 13 under “अलम् उपवेष्टुम्” &c, so prefer to take अलम् in the sense of निषेधः as before. The reading महाराज (सन्बोधन) here may be also correct.

5. समयावसाने—समयस्य वनवासकालस्य अवसानं तस्मिन्निति भावे ऽमी । or कालाधिकरणे ऽमी ।

6. महाराजस्य—कर्त्तरि ङ्ङी by the rule - कृत्यानां कर्त्तरि वा । महाराजिन is also correct here.

7. अस्त्रिगुधपुत्रप्रसविनी—adj. to अहम् । स्त्रिगुधादन्य इति अस्त्रिगुधः - नञतत् । तादृशः पुत्रः a son deprived of स्त्रिगुह । or अस्त्रिगुध is cruel i.e. कर्त्तृवापालनेन निष्ठुरप्रकृतिः । तस्य प्रसविनी इति इतत् । प्र + स् + इति स्त्रियाम् इति प्रसविनी प्रसविनी जननी इति यावत् ।

8. किं किम्—इति सम्भ्रमे विकृतिः ।

9. सर्वजनदृढयनयनाभिरामस्य—adj to रामस्य । सर्वजनानां दृढयनयनानि इति इतत् । तेषाम् अभिरामस्तस्य इति इतत् । Both कौशल्या and कौशल्या are seen.

10. मन्दभागिनी—adj to अहम् । मन्दः भागः इति कर्मधा । स अस्या अस्ति इति सत्वर्थीय इतिः—स्त्रियाम् । or मन्दं भजते etc इति मन्द + भज + घिगुणः । Kausalya in her present state cannot but call her hapless, for her eldest son (the heir apparent) is deprived of kingdom

and she is not the mother as well of the King Rama. Not only this she thinks her son Rama as deprived of পিতৃস্নেহ ; thus she is অস্বিগ্ধপুত্রজননী ।

11. সারবতী—adj to ত্বম্ understood or to অসি which stands for ত্বম্, being a তিঙন্তপ্রতিপদকম্ অব্যয়ম্ । সারঃ অস্যা অসি ইতি মতৃপ্ (বতৃপ) স্ত্রিয়াম্ । “সারো বলি স্থিরাংশে চ” ইত্যমরঃ । Here সার means essence or rather greatness, worth ; and this worth is in the shape of Rama. Ram was born in her womb so she is called সারবতী—worthy. Dasaratha says this in retort to her being মন্দভাগিনী । The sentence ত্বয়া হি স্নাতু রামো গর্ভে ধৃতঃ clearly adduces reason for her being সারবতী । This is our view. Some calcutta editor writes—“সারবতী সন্তসামর্থ্যবতী—পুত্রপ্রবাসদুঃখসহনাদিতি ভাবঃ”—which is, in our opinion, not to the point and hence absurd. Hence we repeat that by calling her সারবতী, Dasarath contradicts মন্দভাগিনী which Kausalya attributes to her ownself.

রাজা—

অহং হি দুঃখমত্যন্তমসহ্যং জ্বলনোপমম্ ।

নৈব সৌদৃশ্যম্ ন সংহর্তুম্ শক্যোমি সুধিতেন্দ্রিয়ঃ ॥ ৫ ॥

Prose (অলম্ব)—“অহং হি সুধিতেন্দ্রিয়ঃ (সন্) জ্বলনোপমম্ অত্যন্তম্ অসহ্যম্ দুঃখম্ নৈব সৌদৃশ্যম্ ন সংহর্তুম্ শক্যোমি ।

Eng.—I, on my part, can neither tolerate nor remedy this grief extremely unbearable like (the heat of the) fire, as I have lost all control over the organs of my senses.

Beng.—আমি কিন্তু বহুজ্বালা গৃহে এই অত্যন্ত অসহ্য দুঃখ সহও করিতে পারিতেছি না—আবার এর প্রতীকারও করিতে পারিতেছি না, কেননা আমার ইন্দ্রিয়ের সমস্ত শক্তিই লুপ্ত হইয়াছে ।

Tika.—‘अहं हि पुनः सुषितेन्द्रियः’ एव सन् पुनर्वियोगेन नष्टेन्द्रियः सन् ‘ज्वलनोपमम्’ वज्रज्वालातुल्यम् अत्यन्तम् भृशम् ‘असह्यम्’ सहनातीतम् ‘दुःखम्’ नैव सोढुम् न वा संहर्तुम्’ प्रतिक्रियया नाशयितुम्, प्रतीकारावलम्बनेन तत् दुःखम् अपनोतुम् ‘शक्नोमि’ पारयामि, हे कौशले ! अहम् खलु एतत् दुःखम् सोढुम् असमर्थः । तर्हि अस्य प्रतीकारो विधीयताम् इति चेत् तस्य प्रतीकारमपि विधातुम् अहम् अक्षमः । कथम् उभयव अपि मे अशक्तिः ? श्रूयताम्—अन्तरेन्द्रियेण मनसो दुःखम् सह्यते । वह्निरिन्द्रियैः हस्तपादप्रभृतिभिः अस्य प्रतीकारः क्रियते । परम् रामवियोगवाद्या मम अन्तरेन्द्रियस्य तथा वह्निरिन्द्रियाणां च सामर्थ्यम् [“शोकात् भृशं शिथिलदेहमिति नरेन्द्रः”] अपहृतवती तेनैव अहम् सहने प्रतीकारे च अक्षमः संजातः ।

Notes

1. सुषितेन्द्रियः—adj to अहम् । सुष् + क्त कर्मणि = सुषित, अपहृतः = चोरितः । Taken away. इन्द्रियः—लक्षणावहत्या (by transference of epithet) इन्द्रियशक्तिः (the capacity of the senses.). सुषितम् रामवियोगवेदनया (कर्त्तरि तृतीया) अपहृतम् इन्द्रियं अन्तरेन्द्रियस्य तथा वह्निरिन्द्रियाणां च शक्तिः) यस्य स इति बहु । • Who has lost all control over the organs of his senses. This is the reason why he was unable to tolerate or remedy this शोक or व्याथा ।

2. ज्वलनोपमम्—adj to दुःखम् । ज्वलनो वज्रः उपमा तुला यस्य तदिति बहु । As scorching as fire.

3. अत्यन्तम्—अत्यन्त अतिक्रान्तः इति प्रादि ; adj to दुःखम् ।

4. असह्यम्—सह + यत् कर्मणि = सह्यम् tolerable. सह्यात् सहनीयात् अन्यदिति नञतत् ।

5. संहर्तुम्—सम् + हृ + तुमुन् । To put an end to ; to remedy or check.

6. शक्नोमि—शक् + लट् + मि ।

রাজা—(সুমিত্রাং বিলোক্য) ইয়মপরা কা ?

কৌশল্যা—মহারাঙ্গ ! বচ্ছলক্ৰণ—(ইতি অর্ধোক্তে)

[মহারাজ ! বত্সলক্ষ্মণ—] (ইত্যর্ধোক্তে)

রাজা—(সহস্রোত্থায়) কাসৌ কাসৌ লক্ষ্মণঃ । ন দৃশ্যতে ।

ভো: কষ্টম্ ।

(দেবী সসম্ভ্রমসুত্থায় রাজানমবলম্ব্য তে)

কৌশল্যা—মহারাঙ্গ ! বচ্ছ লক্ষ্মণস্য জননী সুমিত্তে তি
বক্তম্ মএ উবকন্দম্ । [মহারাজ ! বত্সলক্ষ্মণস্য জননী
সুমিত্তেতি বক্ত ম্ ময়া উপক্রান্তম্] ।

Eng.—King (eyeing at Sumitra)—who is this other
lady ?

Kausalya.—Your Majesty ! my darling Lakshman—(only
this much being uttered).

King.—(Suddenly rising) Where ? where is Lakshman !
Not to be seen. Alas ! O woe !

(The two queens quickly rose up and caught hold of
the king)

Kausalya—Your Majesty ! my son Lakshmana's mother
is she—this is what I was going to say.

Beng.—(স্মিত্রাকে দেখিয়া) আর একজন কে ? কৌশল্যা—
মহারাজ ! বৎস লক্ষ্মণ—(এইরূপ অর্ধাংশ উচ্চারণ করিবার পরেই) ।
রাজা—(হঠাৎ উঠিয়া) কোথায়, কোথায় লক্ষ্মণ ? কই দেখিতেছি
না ! অহো (হায়) কি কষ্ট ! (রাজস্বীয় গদ্বর উঠিয়া রাজাকে ধরিলেন)
কৌশল্যা—মহারাজ ! বৎস লক্ষ্মণের জননী স্মিত্রা—ইহাই আমি
বলিবার উপক্রম করিতেছিলাম ।

Notes

1. क असौ—सम्भवे हिबन्ति ॥ उप + क्रम + क्त कर्मणि = उपक्रान्तम् was begun.

N. B.—The queen proposed to tell that the other lady was Lakshmana's mother ; but as soon as the portion "Lakshman" was uttered the picture of Lakshman flashed in the King's mind and he thought that Lakshman was there, he was about to fall flat upon the ground through आवेग, when the two queens lent their support to him and Kausalya finished what she began to speak before ; for an instance of similar भावान्तर on the analogy of words.—Comp. "शकुन्तलायश्च" पेश । कुव मममाता"—Sak. VII.

राजा—अयि सुमित्र—

तवैव पुत्रः सत्पुत्रो येन नक्तन्दिवं वने ।

रामो रघुकुलत्रेष्ठश्चाययेवानुगमते ॥ १० ॥

Prose.—तवैव पुत्रः सत्पुत्रः (भवति), येन कायया इव नक्तन्दिवं वने रघु-कुलत्रेष्ठः रामः अनुगम्यते ।

Eng.—Well Sumitra (my dear Sumitra), blessed (worthy) is your son who follows Ram the best in the line of Raghu, night and day in the forest (like one's own) shadow.

Beng.—সুমিত্রে ! তোমার পুত্রই সৎপুত্র—যে ছাত্রার মত রাত্রিদিন বনে রঘুকুলত্রেষ্ঠ রামচন্দ্রের অনুগমন করিতেছে ।

Tika.—अयि हे सुमित्रे 'तव एव पुत्रः' लक्षणः 'सत्पुत्रः' प्रशंसनीयः तनयः । हे सुमित्रे यदि मम पुत्रेषु कश्चित् सत्पुत्र इति आख्यां दातुम् शक्यं तर्हि स तवैव पुत्रो लक्षण एव न तु कैययाः पुत्रः भरतः तव अपरो नन्दनः शत्रुघ्नो वा । [एतादृशं पुत्रम् प्रमूढ त्वमपि नूनं भीरवभाजनं सज्जाता] ।

ननु कथं स सत्पुत्रः इति चेत् उच्यते ? येन तव पुत्रेण (रामस्य) छायाया इव प्रतिबिम्बवत् रघुकुलश्रेष्ठः रघुवंशतिलकः रामः नक्तन्दिवं दिवानिशम् वने अनुगम्यते अनुस्रियते । यथा यथा दिशा रामीभ्रमति तथा तथाऽपि दिशा तस्य छायापिचलति । अनेनैव प्रकारेण लक्षणः अहीरात्रम् रघुकुलरविम् रामम् अनुसरति—अतएव स एव सत्पुत्रः इति भावः ।

Notes

1. सत्पुत्रः—सन् पुत्रः इति कर्मधा ।
2. छायाया इव—उपमान । कर्त्तरि (अनुक्ते) ढतीया । Lakshman in here compared with the shadow of Rama that faithfully follows him, the person whose shadow it is. As one's own shadow invariably follows him so Lak. unfailingly follows Rama. This is his special credit.
3. रघुकुलश्रेष्ठः—adj to रामः । रघोः कुलमिति इतत् । तस्मिन् श्रेष्ठः इति एतत् or सुप् सुपा । अयमेषु अतिशयेन प्रशस्यः इति प्रशस्य + इष्ट = श्रेष्ठः ।
4. नक्तन्दिवम्—नक्तं च दिवा च इति इन्द्रसमासः । This is irregularly formed with समासान्तः अच् in इन्द्र by the rule “अचतुरविचतुर...वाङ्-मनस...नक्तन्दिवरविन्दिवाइर्दि व...जातीचमहीच-उपशुनगोष्ठश्चाः” । The प्रातिपदिक is नक्तन्दिवा + अच् = नक्तन्दिव । This is not an अव्यय (though both नक्तम् and दिवा are अव्यय) because it ends in अच् । It is neuter by “परवर्जिङ्गं इन्द्रतत्पुरुषयो.” । It is not in the dual because the sense in नक्तम् and दिवा being that of सप्तमी the च in the वाक्य does not give इतरैतरयोगो to नक्तम् and दिवा । Hence नक्तन्दिवम् । Also compare “रात्रिन्दिरम् गन्धर्वः प्रयाति”—Sak V. The इन्द्र of these सप्तम्यन्त words are allowed by निपातन in this very rule “अचतुर—” &c ; comp “नक्तन्दिमस्तन्दिः &c” and our notes in Kirata I.
5. अनुगम्यते—अनु + गम् + लट् ।

(प्रविशत)

काञ्चुकीयः—जयतु महाराजः । एषः खलु तत्रभवान्
सुमन्त्रः प्राप्तः ।

राजा—(महसोत्थाय) अपि रामेण ?

काञ्चुकीयः—न खलु, रथेन ।

राजा—कथं कथं रथेन केवलेन ? (इति मूर्च्छितः
पतति) ।

देव्यौ—महाराज ! समस्ससिहि । समस्ससिहि । (गात्राणि
परामृशतः) [महाराज ! समाश्वसिहि ! समाश्वसिहि] ।

काञ्चुकीयः—भोः कष्टम् ! ईदृग्विधाः पुरुषविशेषाः ईदृशी-
मापदम् प्राप्नुवन्तीति विधिरनतिक्रमणीयः । महाराज ! समाश्व-
सिहि ! समाश्वसिहि ।

राजा—(किञ्चित् समाश्वस्य) वालाके ! सुमन्त्रः एक एव
ननु प्राप्तः ।

काञ्चुकीयः—महाराज ! अथ किम् ?

Eng.—(Entering) chamberlain—

Victory be to your Majesty. Venerable Sumantra has
just now come back.

King.—(Suddenly rising, and with a smile) With Ram ?

Cham—Ho (your Majesty), with the chariot. (With the
chariot only).

King.—Is it ? How, with the vacant chariot only ?
(faints down).

Queens—Be consoled your Majiety ; he consoled (They sit on to caress his body).

Cham.—Alas ! Pity ! distinguished persons like this (our Majesty) are to meet such adversities ! indeed invariable are the decrees of fate. Be consoled your Majesty ! he consoled.

King.—(Being a little consoled)—Balaki ! Sumantra alone has returned !

Cham.—Yes, your Masjesty.

(প্রবেশ করিয়া) কাঞ্চকীয়—মহারাজের জয় হোক। মাননীয় সুমন্ত্র আসিয়া উপস্থিত হইয়াছেন। রাজা—(তাড়াতাড়ি উঠিয়া আনন্দের সহিত) রামের সঙ্গে ? (রামকে লইয়া ?) কাঞ্চ—না (মহারাজ !) শুধু রথ লইয়া। রাজা—কিরকম শুধু রথ নিয়ে কেন ? (এই বলিয়া মুচ্ছিত হইয়া পড়িলেন)। রাণীদ্বয়—মহারাজ ! আশ্বস্ত হউন ! আশ্বস্ত হউন। (গায়ে হাত বুলাইতে লাগিলেন)। কাঞ্চ—অহো ! কি কষ্ট ! এই প্রকার বিশিষ্ট ব্যক্তিরও এইরূপ বিপদ হইয়া থাকে। (বুঝিলাম) বিধিকে অতিক্রম করা অসম্ভব। মহারাজ ! আশ্বস্ত হউন ! আশ্বস্ত হউন। রাজা—(কতকটা আশ্বস্ত বা প্রকৃতিস্থ হইয়া) বালাকি ! সুমন্ত্র একলাই ফিরিয়া আসিয়াছে ? কাঞ্চ—মহারাজ ! তাহাই বটে।

Tika.—‘লঘু’ সর্বোৎকর্ষেণ বর্ত্তনাম্, ‘অববান্’ মাননীয়:, ‘প্রাতঃ’ রাজ-প্রাসাদ’ সমাগত:, ‘সমাস্থমিহি’ আশ্বস্তোভব ॥ ‘ইদ্রবিধা:’ এতাঃশা: ‘পুরুষ-বিয়’ধা’ বিশিষ্ট পুরুষা: ‘ইদ্রমীম্’ এবল্লিধাম্ ‘আপদম্’ বিপদম্ ‘অনুभवन्ति’ गच्छन्ति इति अनेनैव ह्यनुना विधि: अदृष्टं नियतेर्विधानम् इति यावत् अनतिक्रमनीय: अतिक्रमितुम् उल्लङ्घयितुम् वारयितुम् इति यावत् अशक्य:। विधिना नराणाम् ललाटे

यङ्गिखितम् तत् वारयितम् न केनापि शक्यते [तथाचोक्तं “लङ्घयते न खलु काल-
नियोगः”, “नियतिः केन बाधयते”, “सर्वङ्गेषा भगवतौ भवितव्यता “इत्यादयः] तेनैव
खलु दशरथसदृशः जनोऽपि पत्रविच्छेदेवेदनां प्राप्नोति ।

वालाकिः—इति काञ्चकीयस्य नाम । सुमन्त्रः एक एव रामादीन् परित्यज्य
एकाकी एव ननु प्रायः राजप्रासादम् आगतः । [ननु इति प्रश्नेऽत अव्ययम्] ।

Notes

1. जयतु—जि + लोट् त । जि is here intransitive ; it means to prosper.

2. प्राप्तः—प्र + आप + कर्त्तरि क्त ; its obj. is राजप्रासादम् understood.

3. रामेण—गम्यमान सहार्थे तृतीया । पिता पुत्र आगतः इतिवत् अव्यय-
माने अपि सहस्रवद् सहार्थः गम्यते ।

4. समाश्वसिद्धि—सम् + आ + श्वस् + लोट् द्वि ।

5. परान्वृणतः—परा + ऋश् + लट् तस् । To touch, to caress,

6. ईदृङ्गिधाः—ईदृशी विधा येषां ते इति बहुव्रीहिः ।

7. पुरुष विशेषाः—पुरुषेषु विशेषाः इति सुप्सुपा । विशिष्टाः पुरुषाः इत्यर्थः
by the maxim “भावानयने द्रव्यानयनम्” ।

8. अनतिक्रमणीयः—अतिक्रमणीयः इति नञतत् । अति + क्रम् + अनीयर्,
कर्मणि ।

9. अथ किम्—वाढम् ; अव्ययमेतत् (= yes).

राजा—कष्टं भोः—

शून्यः प्राप्तो यदि रथो भग्नो मम मनोरथः ।

नूनं दशरथं नेतुं कालेन प्रेषितोरथः ॥ ११ ॥

Prose.—यदि रथः शून्यः (सन्) प्राप्तः (तर्हि) मम मनोरथः भग्नः । नूनं
रथः दशरथं नेतुं कालेन प्रेषितः ।

Eng.—Alas ! If the chariot has returned vacant, then my

desire has been annihilated. Undoubtedly this chariot has been sent by the God of death to take away Dasaratha.

Beng.—हाय कि कहे ! यदि मृत्तु रथहे आगिया থাকे তবে আমার মনোরথ ভগ্ন হইয়াছে । নিশ্চয়ই দশরথকে লইয়া যাইবার জন্ত কালই রথ পাঠাইয়াছে ।

Tika.—‘अहो कष्टम् यदि रथः शून्यः’ राम-विहीनः सन् ‘प्राप्तः’ सम प्रासादं प्रत्यागतः (तर्हि) ‘सम मनोरथः’ अभिलाषः आकाङ्क्षा इति यावत् ‘भयः’ विनष्टः । नूनम् सां शोककल्लसं ज्ञात्वा अस्मिन् एव रथे रामः प्रत्यागमिष्यतीति मे आशा आसीत् । अधुना रथं शून्यं पश्यतः जानती वा मे सा आशा समूलनाशम् नष्टा । [अतः परम् रामविद्योगशोकम् उद्वहन् नैव कदापि अहं जीविष्यामि तेन मन्ये अहं यत्] नूनम् नियतम् अयं शून्यः रथः दशरथं शोकखिन्नं सां नेतुं परलोकम् प्रेषयितुम् कालिनं मृत्युना यमेन इति यावत् प्रेषितः । शून्यरथदर्शनात् अचिरमेव अहं परलोकं यास्यामीति मन्ये तत् अयं शून्यरथः मामिव यमपुरं नेतुम् यमराजः अत्र प्रेषितवान् ।

Notes.

1. नेतुम्—नी + तुमुन् ॥ नूनम् is an अव्यय meaning “surely”.
2. प्रेषितः—प्र + षप् + णिच् + क्त—कर्मणि ।

N. B.—This sloka thus hints at the imminent death of Dasaratha due to पुनर्विद्योग ।

राजा—तेन हि शीघ्रं प्रवेक्ष्यताम् ।

काञ्चुकीयः—यदाम्नापयानं महाराजः । (निष्क्रान्तः) ।

Eng. King—then have the car quickly entered here.

Cham.—As your Majesty commands.

Beng.—ताहा हইলৈ রথ শীঘ্র এখানে প্রবেশ করাও ।

काञ्चु—যে আজ্ঞে মহারাজ । (প্রস্থান)

राजा—

धन्याः खलु वने वातास्तटाकपरिवर्त्तिनः ।

विचरन्तम् वने रामं ये स्पृशन्ति यथासुखम् ॥ १२ ॥

Prose.—वने तटाकपरिवर्त्तिनः वाताः धन्याः खलु, ये वने विचरन्तं रामं यथासुखम् स्पृशन्ति ।

Eng.—Blessed are the breezes that blow round the lotus-lakes in the wood in as much as they touch the forest-roaming Ramchandra at pleasure.

Beng.—कमलगरगीर चतुर्दिके प्रवाहमान (आवर्तनशील) वायु-कलहै धनु, केनना ताहारा ईच्छामत वनचारी रामचन्द्रके स्पर्श करिते पाय ।

Tika.—‘वने’ अरण्ये ‘तटाक-परिवर्त्तिनः’ कमलसरसीः परितः आवर्त्तन-शीलाः वाताः वायवः खलु नूनं [अवधारणे अव्ययमेतत्] ‘धन्याः’ सार्थक जीवनाः प्रशंसनीयाः इति यावत् । कथम् ? ये ‘वाताः वने विचरन्त’ परिभ्रमन्तं ‘रामं यथासुखं’ स्वेच्छानुसारं ‘स्पृशन्ति’ अहं खलु अधुना पुत्रं मे स्पृष्टुम् न समर्थः ; परं ये खलु वाताः वने कमलसरांसि सर्वतः आवर्त्तन्ति (तथा तेन च सुरभयः जायन्ते) ते खलु स्वेच्छानुसारं पुत्रं मे स्पृशन्ति अतः त एव धन्याः अहं पुनरधन्योऽधुना संजातः ।

Notes.

1. तटाकपरिवर्त्तिनः—adj to वाताः । तटाकः पद्मादिशोभितं सरः । Most probably the word तडाग is the prakrit form of this word. तटाकं परि परितः (सर्वतः) वर्त्तन्ति आवर्त्तन्ति गच्छन्ति इति तटाक + परि + ङत् + शिनि प्रत्ययः । प्रथमा बहुवचनम् ।

2. विचरन्तम्—वि + चर् + शब्—१या एकवचनम् ; adj to रामम् ।

3. यथासुखम्—सखम् (noun) अनतिक्रम्य इति अव्ययीभावः ; or यथा

सुखम् (adj.) इति सहसुपा । तत् यथा तथा । Adverb. Dasaratha so much loves Rama that he thinks that inaminate fragrant वनवात there, are also more lucky than himself in having been able to touch Rama at pleasure.

(ततः प्रविशति सुमन्त्रः)

सुमन्त्रः—(सर्वतो विलोक्य सशोकम्)—

एते श्रुत्याः स्वानि कर्माणि हित्वा

स्नेहाद् रामे जातवाप्याकुलात्ताः ।

चिन्तादीनाः शोकसन्दग्धदेहा

विक्रोशन्तं पार्थिवं गर्हयन्ति ॥ १३ ॥

Prose.—रामे स्नेहात् जातवाप्याकुलात्ताः चिन्तादीनाः शोकसन्दग्धदेहा एते श्रुत्याः स्वानि कर्माणि हित्वा पार्थिवं गर्हयन्ति ।

Eng.—(Then enter Sumantra) Sumantra—(Looking around and with grief) These employees—with their eyes full of tears due to their affection for Rama and their persons burnt all over with grief, are blaming the wailing King, having left their duties and being afflicted with anxiety (for Rama), or due to their constantly thinking (of Ram).

Beng.—(तारपर श्रमस्त्रेर प्रवेश) । (चारिदिके ताकाईया शोकैर सहित) श्रमन्त्र—एहै राजसेवकदल रामछत्रेर प्रति स्नेहवशतः साश्रुनेत्र चिन्ताक्रिष्टे एवं शोकदग्ध कलेवर हईया निज निज कार्यभार त्याग करतः शोकपरायण राजरहै निन्दा करितेछे ।

Tika.—‘रामे’ रामविषये रामचन्द्रं प्रति ‘स्नेहात्’ प्रेमवशात् ‘जातवाप्याकुलात्ताः’ अश्रुपूर्णनेत्राः (तथा) ‘चिन्तादीनाः’ रामचन्द्रस्य मङ्गलामङ्गलचिन्तया दीनाः परिक्लिष्टाः यद्वा अदर्शनं यातस्य रामस्य एव पुनः पुनश्चिन्तनेन दीनाः क्लान्ताः,

(तथा) 'शोकसन्दग्धदेहाः' रामविरहशोकाग्निना दग्धकलिवराः सन्तः 'एते मम समचं वर्त्तमानाः भृत्याः' राजसेवकाः 'स्नानि' आत्मनः कर्माणि कार्यभारान् हित्वा परित्यज्य 'विक्रोशन्त' विलपन्त' पार्थिव' राजानम् एव गर्हयन्ति कुत्सयन्ति । राज्ञः एव स्त्रेणत्वम् हि रामचन्द्रस्य वनगमनं प्रति कारणम् इति मत्वा राजानमेव निन्दन्ति । शालिनीवृत्तम्, तल्लक्षणं यथा—“मातौ गौचिच्छालिनी वेदलोकैः कथ्यते” ।

N. B.—The employees hold the King responsible for the mischief that had recently befallen and were consequently blaming him calling him weak and effeminate.

1. स्नेहात्—हेतौ प्रसी ।

2. जातवाष्पकुलाक्षाः—वाष्पैः नैववाग्भिः आकुलं परिक्लिष्टमिति शतत् । वाष्पाकुलानि अक्षाणि इति कर्मधा । जातानि वाष्पकुलाक्षानि येषां ते इति बहु । or better—जातं वाष्पम्, कर्मधा । तेन आकुलानि । तादृशानि अक्षीणि येषाम्, बहु । In Bahubrihi here the affix षच् is added to the word अक्षि by the rule “बहुब्रीहौ सकथ्यत्प्रीः स्वाङ्गात् षच्”—when अक्षि stands for an eye of some living being ; thereby अक्षि is changed to अच ; or अच meaning इन्द्रिय or चक्षु is the base here. Rest as above, and then there is noneed of समामान् ; adj to भृत्याः ।

3. चिन्तादीनाः—चिन्तया दीनाः इति शतत् ; adj to भृत्याः ।

4. शोकसन्दग्ध देहाः—adj to भृत्याः । शोकेन सन्दग्धः इति शतत् । शोकसन्दग्धा देहाः येषां ते इति बहु ।

5. हित्वा—हा (जहाति etc.) + ङाच् ।

6. विक्रोशन्तम्—वि + क्रुश + शट् = रया एकवचन ; adj to पार्थिवम् । रुदन्तं i. e. उच्चैः क्रन्दन्तं—wailing or lamenting. Sumantra is sorry that servants are villifying the King who is himself wailing his son's absence and suffering his lot.

8. गर्हयन्ति—गर्ह् णिच् + लट् अन्ति ।

সুমন্ত্রঃ—(উপৈত্য) জয়তু মহারাজঃ ।

Eng.—Sumantra (approaching)—let victory be attained by His Majesty.

রাজা—ভ্রাতঃ সুমন্ত্র ! ক মে জ্যেষ্ঠো রামঃ—নহি নহি যুক্ত-
মহিমিতং ময়া ।

ক তে জ্যেষ্ঠো রামঃ প্রিয়সূত সূতঃ সাক্ দৃষ্টিত

বিদেহানাম্ ভক্তুঁ নিরতিশয়ভক্তিগুঁ রুজনে ।

ক বা সৌমিত্রির্মা হতপিতৃকমাসন্নমরণম্

কিমপ্যাহুঃ কিং তে সকলজনশোকাণ্যবকরম্ ॥ ১৪ ॥

Prose. প্রিয়সূত ! জ্যেষ্ঠঃ সুতো রামঃ ক (কুব বচং তে). গুরুজনে নিরতিশয়-
ভক্তিঃ সা বিদেহানাং ভক্তুঁ দৃষ্টিত ক ? সৌমিত্রির্বা ক ? আসন্নমরণং সকলজন-
শোকাণ্যবকরম্ হতপিতৃকম্ সাং কিং তে কিমপ্যাহুঃ ?

Eng. King—Brother Sumantra ! where is my eldest son
Ram ? Or no no ! I have not spoken aright ! Ho, you affec-
tionate father ! where is your eldest son Ram ? Where is
that daughter of the ruler of the Videha that entertains deep
devotion to her superiors ? And where lies the son of
Sumitra ? Did they say anything to me the wretched father
who is the root cause of the deep grief of every one and
who is (now) fast approaching death.

Beng. রাজা—ভাই সুমন্ত্র, আমার জ্যেষ্ঠপুত্র রাম কোথায় ? না না
আগি ঠিক বলি নাই । হে পুত্রবৎসল ! তোমার জ্যেষ্ঠপুত্র রাম কোথায় ?
কোথায় বা সেই বিদেহরাজদুহিতা—যার গুরুজনের প্রতি অগাধ
ভক্তি ? সুমিত্রানন্দনই বা কোথায় ? সকললোকের শোক-সমুদ্রের
নিদান আসন্নমৃত্যু এই হতভাগ্য পিতাকে (উদ্দেশ করিয়া) তাহারা কি
কিছু বলিয়াছে ?

Tika.—भातः मम भाटतुल्य सुमन्त्र ! 'क' कुत्र वर्त्तते मे 'जिष्ठः सुतः रामः' ? एतावन्मात्रम् कथयित्वा राजा रामः प्रति आत्मनो नैष्ठुर्यं सुमन्त्रस्य च वात्सल्यम् अनुष्मृत्य वदति — “नहि नहि मया युक्तम् उचितम् अभिहितं” कथितं । रामो मम जिष्ठः पुत्रः इति यन्मया प्रोक्तं तन्न सुष्ठु । कथम् ? श्लोकेन अस्य उत्तरं स्फुटी-
करोति—

‘हे प्रियसुत !’ रामे पिता इव वत्सल हे सुमन्त्र ! क ‘ते’ तवैव ननु मम ‘जिष्ठः पुत्रः रामः वर्त्तते’ । नाहं रामस्य पिता तम् प्रति निष्ठरताप्रदर्शनात् । अपि त्वमेव यथार्थतस्तस्य पिता तं प्रति वात्सल्याप्रकाशनात् । (अतएव) हे प्रियसुत सुमन्त्र ! तव जिष्ठः पुत्रः रामोऽधुना कुवास्ते ? गुरुजने पूजनौघवर्गे तद्विषये इत्यर्थः, निरतिशयभक्तिः’ अतुल्यश्लाशलिनी ‘सा विदेहानां’ मिथिलानाम् ‘भर्तुः’ पालकस्य ‘जनकस्य दुहिता (वा) क कुत्र’ ? सौमित्रिः सुमित्रासुतः लक्षणः वा क ? ‘आसन्न-सरणम्’ निकटवर्तुम् समूर्षम् इति यावत् ‘सकलजनशोकाणं वकारं’ निखिललोकानां समुद्रतुलास्य गभीरशोकस्य निदानभूतम् ‘हृत्पिडकम्’ हृत्भाग्यजनकं मां दशरथम् किम् [प्रश्ने अव्ययमेतत्] अपि ते रामादयः किम् अपि (वाक्यम्) आहुः कथयामासुः ? अपि ते तव सुखेन माम् उद्दिश्य कमपि सन्देशम् कथितवन्त इति भावः । शिखरिणीवृत्तम् ॥

1. जिष्ठः—प्रशस्य + इष्ट ; alternative form अष्टिः । “वृद्धस्य च” इति स्वर्णे वृद्धशब्दादपि इष्टप्रत्यये जिष्ठशब्दो लभ्यते ।

2. अभिहितम्—अभि + धा + क्त कर्मणि ।

3. प्रियसुत—vocative case. प्रियः सुतः यस्य स इति बहु । By “वा प्रियस्य” we may have an alternative form as सुतप्रिय । Dasaratha attributes fathership of Rama on Sumantra. For he himself was cruel on his son and Sumantra was on the other hand affectionate on Rama. सुमन्त्र was Dasaratha’s charioteer so the reading प्रियसूत (प्रियः सूतः तत्सम्बद्धौ) seems better here. The address प्रियसूत will be rather abrupt here.

5. निरतिशयभक्तिः—adj to दुहिता । अति + शी + अच् = अतिशयः—excessive ; surpassing. निरस्तः अतिशयः यस्या सा निरतिशया । वहु—from which excess has been drained out, which has not been surpassed. केनचिदपि अनतिक्रान्ता इत्यर्थः । निरतिशया भक्तिः सा इति वहु ।

Just see that the feminine निरतिशया has been changed to masculine form in the Bahubrihi (पुंवद्भावात्) ; but this is not allowed when the word भक्ति forms the second member. Hence according to strict Grammar, we can not call this form correct ; the correct form is निरतिशयाभक्तिः ; but the rule disallowing the change of feminine to masculine with reference to भक्ति forming the second member is often violated by standard authors ; for example's sake we may name Kalidasa writing दृष्टभक्तिर्भवान्या । (Meghadutam), विदितभक्तिम् माम् (Sakuntala), विरलभक्ति (Raghu). Hence some commentators e. g. Bhoja etc (as seen in गणरत्न) save the situation by arguing that the rule holds good, when the word भक्ति in question is derived in the कर्मवाच्य ; and consequently this rule does not apply to भक्ति derived in भाववाच्य । Thus भज्यते इयम् इति भज् + क्ति (कर्मवाच्ये) = भक्तिः—meaning an object of adoration, the adored object ; whereas भज् + क्ति = भक्ति (भाववाच्ये)—means adoration itself. In the present case भक्ति is derived in Bhavavachya thereby meaning adoration and hence the said rule does not apply. Kasika and Bhattoji etc. explain such cases as निरतिशयं भक्तिः यस्याः &c, with a सामान्य-निर्देश in निरतिशयम्, by the rule सामान्ये नपुंसकम् ; see our Sak. for details here. And Bhoja's view seems to be more plausible ;

for भक्ति of the प्रियादि class is probably कर्मसाधन ; because Panini's rule "भक्तिः" is also derived in कर्मवाच्य (this is suggested by Prof. K. C. Chatterji in his Oriental Literary Digest).

6. विदेहानां—कर्मणि षष्ठो । विदेहानां विदेह इति सङ्गत्या प्रसिद्धानां चतुर्याणां निवासः इति विदेह + अण्—by the rule "तस्य निवासः" and the suffix disappears by the rule "जनपदे लृप्" ; the old number and gender (i. e masculine and plural member that were attached to विदेहानां) are retained by the rule "लुपि युक्तवद्भाक्तिवचने"—and so we have विदेहानां (meaning the country) in plural.

7. आसन्न etc—आसन्नं सरणम् यस्य तमिति बहु ।

8. सकलजनशोकार्णवकरम्—adj to माम् । सकलाः जनाः इति कर्मधा । शोकः अर्णवः इव इति उपमितसमासः । सकलजनानां शोकार्णव इति ६ तत् । तं करोति यः सः तमिति उपपदतत् । Here the suffix ट् is attached to the root कृ of करम् । I have not only caused दुःख to my sons, myself, but to all. How wretched am I.

9. हतपितृकम्—adj to माम् । हतः दुर्भाग्यः (wretched) पिता इति कर्मधा । Then the suffix कन् is added to it to imply censure. कृतसायम् कन् । हतः पिता यस्य also gives हतपितृकम् here with कप् in बहु, but that exp. is not so appealing as this.

10. आहुः—ब्रू + लट् अन्ति ; alternative ब्रुवन्ति । Though a form of the present tense it is very often used to denote past tense as in the case here ; some support this by "वर्तमानसामोप्ये वर्तमानवद्वा" ; others to get अतोत्त sense here takes it as a तिङन्त प्रतिद्वयक अव्यय । See our notes under "अथाहवर्णो विदितो महेश्वरः" in Kūmāra V.

सुमन्त्रः—महाराज ! मा मैवमङ्गलवचनानि भाषिष्ठाः ।
अचिरादेव खलु तान् द्रक्ष्यसि ।

राजा—सत्यमशुक्लमभिहितं मया । नायम् तपस्विनामुचितः
प्रश्नः । तत् कथ्यताम्—अपि तपस्विनां तपो वर्द्धते । अप्यरण्यानि
स्वाधोनानि विचरन्तो वै देहो न परिखिद्यते ?

सुमित्रा—सुमन्त ! बहुवक्त्रलालङ्कितसरीरा वाला वि अवाल-
चारित्ता भत्तुणो सहधम्मआरिणो अह्मे महाराअं च किञ्चि
णालवदि । [सुमन्त्र ! बहुवक्त्रलालङ्कृतसरीरा वाला अपि
अवालचारित्ता भत्तुः सहधम्मचारिणो अस्मान् महाराजं च
किञ्चित् नालपति] ।

सुमन्त्रः—सर्व एव महाराजम् ।

राजा—न न । ओत्तरसायनैमंम हृदयातुरस्योषधैस्तेषाम्
नामधेयैरेव आवय ।

सुमन्त्रः—यदाप्नापयति महाराजः । आयुष्मान् राम—

राजा—राम इति ! अयं रामः । तन्नामश्रवणात् स्पृष्ट इव
मे प्रतिभाति । ततस्ततः ।

सुमन्त्रः—आयुष्मान् लक्ष्मणः—

राजा—अयं लक्ष्मणः । ततस्ततः ।

सुमन्त्रः—आयुष्मतौ सीता जनकराजपुत्री—

राजा—इयं वै देही । रामो लक्ष्मणो वै देहीत्ययमक्रमः ।

सुमन्त्रः—अथ कः क्रमः ?

Sumantra.—Ho your Majesty ! never utter such inaus-
picious words. In no time you will surely meet them.

King.—True I have not spoken aright. This is not the proper question regarding the ascetics. Then please say (or — answer to my questions).—“Do the austerities of the ascetics (my sons) prosper ? Does not the daughter of the King of Videha feel exhausted (experience trouble) in roaming freely in the forest ? (or in roaming in the forest brought under control by Rama ?)

Sumitra.—Sumantra ! did not Vaidehi—the close follower of her husband in his duties (rites)—herself though really a girl, is not of girlike nature, and who has adorned her person with a good number of bark clothing, speak anything to us or to His Majesty ?

Sumantra. — All the three (spoke to) His Majesty.

King. — No ! No ! make me hear, by uttering their very names which (now) serve as ointment to my ears and drug for the disease of my heart.

Sumantra.—As your Majesty commands ! The long-lived Rama.

King.—Ram ! yes ! here is Ram ! On hearing his name I seem to have touched him. Then —

Sumantra.—The long-lived Lakshmana—

King.—Here is Lakshman. Then—

Sumantra.—Then long-lived Sita the daughter of Janaka.

King.—Here is Vaidehi. But—Ram Lakshman and Vaidehi is not the proper order (in uttering the names).

Sumantra. — what, then is the proper one ?

Beng. স্মমন্ত—মহারাজ ! না এমন অমঙ্গলের কথা বলিবেন না । অচিরেই আপনি তাদের দেখতে পাবেন । রাজা—সত্যই আমি অশ্রয় বলিয়াছি । তপস্বিদের বিষয়ে এইরূপ জিজ্ঞাসা করা কর্তব্য নহে । আচ্ছা এইবার বল—(সেই) তপস্বিগণের তপস্তা বৃদ্ধি হইতেছে ত ? রামকর্তৃক স্বায়ত্তীকৃত অরণ্যরাজিতে বিচরণ করিতে (or—স্বাধীনভাবে বনে পরিভ্রমণ করিতে) বৈদেহীর (কোনও প্রকার) ক্লেশ হইতেছে না ত ? স্মিত্রা—সীতা বালিকা বটে কিন্তু তাহার স্বভাব বালিকার মত নহে । সেই সীতা নানাবন্ধনবাসে আপনার শরীর অলঙ্কৃত করিয়া স্বামীর অমুগামিনী (সহধর্মচারিণী—সহধর্মিণী) হইয়াছে । আচ্ছা সে আমাদিগকে বা মহারাজকে কি কিছু বলে নাই ? স্মমন্ত—সকলেই মহারাজকে—; রাজা—না ! না ! আমার কর্ণের রসায়ন (স্বরূপ) হৃদয় বেদনার ঔষধ (স্বরূপ) তাহাদের নামগুলিই উচ্চারণ করে আমায় শোনাও । স্মমন্ত—যে আক্ষে মহারাজা ! দীর্ঘায়ু রাগচন্দ্র । রাজা—ই্যা রাম ! এই যে রাম । তার নাম শুনে মনে হল তাকে বুঝি স্পর্শ করছি । তার পর । স্মমন্ত—আয়ুয়ান্ লক্ষণ । রাজা—এই যে লক্ষণ । তার পর । স্ম—জনকনন্দিনী অয়ুয়তী সীতা— । রাজা—এই যে বৈদেহী । রাম লক্ষণ বৈদেহী এটা ঠিক ক্রম হলনা । স্ম—তবে—কি প্রকার ক্রম হইবে ?

Tika—‘মা অমঙ্গলবচনানি’ অশ্রমবাক্যানি ‘মাপিষ্টাঃ’ কথয়তু ভবান্ । ‘সত্যম্ অযুক্তম্ ময়া অভিহিত’ প্রোক্তম্ । কথম্ ? (যতঃ) বন্ধলধারিণী রামাদয়ঃ কিম্ উক্তবন্তী ন বৈতি এবম্ প্রকারঃ প্রশ্নঃ তপস্বিনাম্ সম্বন্ধে ন উচিতঃ ন কর্তব্যঃ । (তর্হি কীদৃশঃ প্রশ্নঃ কর্তব্যঃ ?) যা দৃশঃ প্রশ্নঃ কর্তব্যঃ তা দৃশম্ এব অহং বদামি) তন্ কথ্যতাম্ ময়া ক্রাস্য সমীচীনস্য প্রশ্নস্য উত্তরমণুনা ত্বম্ দিহি । (ননু কঃ খলু তে প্রশ্নঃ ?) অযুতাম্) অপি কিং তপস্বিনাং গৃহীততপস্বিবেশাম্ রামাদৌনাং তপঃ বর্জ্যে ন ক্রমতে ? অপি অরম্যানি বনানি স্বাধীনানি স্বাধীনতাপুত্ৰানি বা রাম-

13. अक्रमः—अप्रशस्तः क्रमः इति नञ् तत् by the dictum “तत् सादृश्य-
समावश्यं तदन्वयं तदन्वयता । अप्राशस्त्यं विरोधश्च नञ् र्थाः षट् प्रकीर्तिताः ।”
Here compoundable नञ् denotes inauspiciousness This line
occurs in Pancharatra as well ‘अयमक्रमः । अथ कः क्रमः” ।

14 Remark – Prof. Pranjape remarks that here सीता in
“आयुष्यती सीता जनकराजपुत्री” in superfluous. This is right for
later we have not सीता ।

राजा—रामो वेदेही लक्ष्मणइत्यभिधोयताम् ।

रामलक्ष्मणयोर्मध्ये तिष्ठत्वत्तापि मैथिली ।

बहुदोषाण्यरण्यानि सनायैषा भविष्यति ॥ १५ ॥

Prose.—अत्रापि (नामधेयनिर्देशेऽपि) रामलक्ष्मणयोर्मध्ये मैथिली तिष्ठतु ।
अरण्यानि बहुदोषाणि ; (एवं मध्यस्थिता एषा) सनाया भविष्यति ।

Eng.—Please tell thus—Ram, Maithili and Lakshman.
Even here (in course of mentioning their names) let Maithili
stay between Ram and Lakshman ; (for) forests are full
of apprehensions and (thereby) she will (always) be attended
by protectors.

Beng. राजा—एथानेउ राम, मैथिली एवं लक्ष्मण—एहेरूपहै बल ।
(अर्थात् नाम उल्लेखेन समयेउ) मैथिली, राम उ लक्ष्मणेर मध्ये अवस्थान
करुन । वन बहुदोषगर्भुल, अतएव एकरूप मध्यस्थिता हहेले सीता
रक्षक युक्त हहेयाहे रहिबेन ।

Tika.—रामः मैथिली लक्ष्मणः इति एवम्प्रकारः क्रमः एव त्वया वाच्यः ।
(कथम् ? उच्यते यथा वनवासे सीता उभयोर्मध्ये तिष्ठति तद्वत्) । अत्रापि अत्र
अयीध्यायाम् तेषां नामोल्लेखसमयेऽपि रामलक्ष्मणयोः मध्ये अन्तराले मैथिली सीता
तिष्ठतु । (कथं नाम इयं व्यवस्था ? उच्यते) अरण्यानि वनानि बहुदोषाणि त्रिविध-
सङ्कटपूर्णाणि । (अतएव ईदृशे क्रमे सति) एषा मध्यस्थिता सीता सनाया अथ

रामः पश्चात् लक्ष्मणः इति उभयभागेऽपि नाद्युक्ता रत्नकसहिता इति यावत् भविष्यति ।
तेन न कापि विपदाशङ्का तस्याः भविष्यति ।

Notes

1. अभिधीयताम्—अभि + धा + लोटताम् कर्मणि ।
2. बहुदोषाणि—वहवः दोषाः येषु तानि इति बहु । Adj. to अरण्यानि ।
3. मनाया—नाथिन रत्नकेण सह वत्तमाना या सेति बहु । Pred. to एषा । N. B.—Here Dasaratha's apprehension for Sita's abduction is reflected.

सुमन्त्रः—यदाज्ञापयति महाराजः । आयुष्मान् रामः ।

राजाः—अयं रामः ।

सुमन्त्रः—आयुष्मती जनकराजपुत्रो ।

राजा—इयं वै देहि ।

सु—आयुष्मान् लक्ष्मणः ।

[N. B.—All these have been already translated before].

राजा—अयं लक्ष्मणः । राम वै देहि ! लक्ष्मणं परिष्वजध्वं
मां पुत्रकाः !

सक्तं स्पृशामि वा रामं सक्तं पश्यामि वा पुनः ।

गतायुरमृतेनेव जीवामीति मतिर्मम ॥ १६ ॥

Prose.—('अहं') पुनः रामं सक्तं स्पृशामि वा पश्यामि वा, (तेन हि)
अमृतेन गतायुरिव, ('अहं') जीवामि इति मम मतिः ।

Eng.—Here is Lakshman. Ho Ram ! Sita ! Lakshman !
my beloved sons ! do embrace me, I think I may live (or
be saved from death) just like a dying man taking nectar,
if I but once touch or even see Rama again.

Beng. রাজা—‘এই লক্ষণ! রাম! সীতে! লক্ষণ! আমার স্নেহ-
ভাজন পুত্রগণ! আমায় আলিঙ্গন কর। আবার যদি আমি একবারের
জন্তও রামকে স্পর্শ করিতে পাই বা দেখিতে পাই, (তাহা হইলে) অমৃত
পানে যেরূপ মরণাপন্ন ব্যক্তি বাঁচিয়া উঠে তজ্জপ বাঁচিয়া উঠিতে পারি
বলিয়াই আমার মনে হয়।

Tika. — হি মম পুত্রক: অনুকম্পাভাজনানন্দনা: ! মাম্ পরিষ্রজধ্বম্ আলিঙ্গত।
অহং পুন: ভূয়: রামং সঙ্কত্ বারমেকং (চেত) স্পৃশামি বা পশ্যামি বা (তর্হি)
অহং অমৃনেন সুধাপানেন গত'যু: সুসুপু: ইব জীবামি পুনজীর্বনংলপ্স্যে ইতি মম মতি:
ত্রিবেচনা। মল্লিঃহম্ বারমেকং রামস্য স্পর্শনেন দর্শনেন বা তথা জীবয়ম্—
যথা জীবতি কস্মিত্ মরণাপন্নো জন: সুধাপানেন।

Notes

1. পুত্রক:—পুত্র + কন্ অনুকম্পাধে। Case of address.
2. পরিষ্রজধ্বম্—পরি + স্রজ্ + লোট ধ্বম্। Nom. য্যম্।
3. সঙ্কত্—অব্যয়; meaning once.
4. গত'যু:—গতং গতপ্রায়ং আয়ু: যস্য স ইতি বহু।
5. অমৃতেন — করণে ২য়। By transference of epithet it implies
অমৃতপানেন। As a dying one (গত'যু:) survives (জীবতি) by অমৃত-
পান, so I dying by পুত্রবিরহ will live by seeing or touching
Rama.

সমন্ব:—শৃঙ্গবিরপুরে রথাদবতোয়ঃ অযোধ্যাভিমুখা: স্থিত্বা
সর্ব এব মহারাজং শিরসা প্রণম্য বিজ্ঞাপয়িতুমারম্ভা:।

কমপ্যর্থং চিরং ধ্যাত্বা বক্তং প্রস্করিতাধরা:

বাঘ্যস্তম্ভিতকণ্ঠত্বাদনুকৌব বনং গতা: ॥ ১৩ ॥

Eng. — Having alighted from the car at the city of Sringeri
and turning their faces towards Ayodhya they all stood

to speak something—after having saluted your Majesty with their heads. But as they opened their lips to utter something after having long thought over it, then their throats became choked with tears, and thus without speaking anything they turned towards the forest.

Beng.—शृङ्गवेरपुरे रथं हृते अवतीर्णं हृत्वा तौहारा सकलेह्ये अयोध्यां दिके फिरिया दौडाईया महाराजके मस्तकं अवनतं करिया प्रणामं करतः (किछु) बलिते आरम्भं करियाहिलेन । किञ्च—कोनो एकटा विषय अनेकक्षणं धरिया चिन्तां करिया बलिबारं जगुं वेहै तौहारा अधरप्रक्षूरितं करिलेन, अमनि वाप तौहादेर कण्ठं स्तम्भितं करिया फेलिल—ताहै तौहारा किछु ना बलियाहै बने चलिया गेलेन ।

Tika.—शृङ्गवेरपुरे प्रयागीचरे गङ्गातटवर्तिनि कस्मिंश्चित् शृङ्गवेर इति नाम्ना प्रसिद्धे स्थाने यत्र निषादराजस्य गृहस्य राजधानां आसत् तत्र, विज्ञापयितुं कथयितुं आरम्भाः उपक्रान्ताः ते । परं कंचिदपि अर्थं विषयं चिरं दीर्घं कालं ध्यात्वा एकाग्रतया अनुचिन्त्य वक्तुं तस्मैव अर्थं वचसा प्रकाशयितुं प्रस्फुरिताधराः चलिताधराः (सन्तः ते) वायस्वस्मितकण्ठत्वात् अत्यनिरुद्धकण्ठदेशत्वात् (किमपि) अनुक्ता अकथयित्वा एव वनं कालनं गताः प्रस्थिताः । पुनः पुनः विचिन्त्य हृदगतं अभिप्रायं प्रकाशयितुं यदैव ते अधरान् प्रस्फुरितवन्तः तदैव हृदयात् अश्रु उदगम्य तेषां कण्ठान् रुरोध । तेन ते न किञ्चित् वक्तुं शक्नुः । एव किञ्चित् अनुक्ता एव ते कालनं प्रस्थिताः ।

Notes

1. शृङ्गवेरपुर—This is identified with Sringvera on the Ganges, 22 miles N-west of Allahabad.

2. अयोध्याभिमुखः—adj to ते । अभिगतानि मुखानि येषां ते इति बहु । अयोध्यायाः अभिमुखाः इति हतत् । Qual. सर्वे ।

3. আরম্ভা:—আ + রম্ + আদিকর্মণি ক্ত। আদিকর্ম implies the commencement of an action from prior time.

4. ধাওয়া—ধা + জ্ঞাচ্ ; having thought over.

5. প্রস্কৃতিধরা:—adj to তে understood. প্র + স্কৃ + ক্ত = প্রস্কৃতি: ।
তাড়শা অধরা: যেষাং তে ইতি বহু।

6. বাৎসল্যমিত কণ্ঠত্বাৎ—হেতৌ ধ্রুৱী। বাৎসল্যমিত হৃদয়াৎ উল্লিখিতেন অশ্রুণা
সম্বিত: নিরুদ্ধ: ইতি ইতৎ। তাড়শা: কণ্ঠা: যেষাং তে ইতি বহু। তস্মাৎ।

7. অনুজ্ঞা—নঙ্ + বচ্ + জ্ঞাচ্। Out of extreme affection
for father, Rama and others could not speak anything.

রাজা—কথম্ অনুক্তৈব বনং গতা: । (ইতি দ্বিগুণং মোহম্
উপগত:) ।

সুমন্ত্র:—(সসম্ভ্রমম্) বালাকে ! উচ্যতাম্ অমাত্যৈঃ
অপ্রতীকারায়াং দশায়াম্ বর্চতে মহারাজ ইতি ।

কাস্ত্বকৌয়:—তথা । (নিষ্ক্রান্ত:)

দেবী—মহারাজ, সমস্বসিহি সমস্বসিহি । [মহারাজ,
সমস্বসিহি সমস্বসিহি] ।

Eng. King—How is it ! they have left for the forest
without speaking anything, (falls in a deeper swoon).

Sumantra. (Hurriedly) Balaki ! please tell the ministers
that His Majesty lies in an unremediable condition.

Chamberlin.—Let it be so (exit).

Queens.—Be consoled your Majesty ! be consoled.

Beng.—রাজা—কি রকম ! কিছু না বলেই বনে চলে গেল ।
(দ্বিগুণ মোহ প্রাপ্ত হইলেন) । সুমন্ত্র—(তাড়াতাড়ি or সম্মুখের সহিত)

बानाकि ! मञ्जिगणक बल महाराज्येय अवस्था प्रतीकारेय अतीत
हृदयेष्ट । काङ्क्षकौश्र—ताई हडेक । (चलिमा गेलनेन) । देवीधर—
महाराज ! आश्वस्त हडेन । आश्वस्त हडेन ।

Tika,—अमात्येभ्यः मन्त्रिभ्यः [सम्प्रदाने ऽर्थी] । 'अप्रतीकारायाम्' अविद्य-
मानः प्रतीकारः यस्या सा अप्रतीकारा । तस्याम् । प्रतिविधानरहितायाम् अव-
स्थायाम् । 'समाश्वसिहि' आश्वस्तो भव धैर्यं धारय ।

Notes

1. उच्यताम्—ब्रू वा वच् + लोट ताम् कर्मणि । The root is द्विकर्मक ।
2. अमात्येभ्यः—ऽर्थी । The construction is peculiar. It is really the indirect object of उच्यताम् and hence should be put in the first case ending on account of its right of being उक्त । But the author puts here ऽर्थी perhaps thinking वच् identical with कच् which governs the indirect object in the fourth case ending. सम्प्रदाने ऽर्थी acc. to भाष्यकार । See Tika. See अय्यायै गौत्यनै निवेद्यानि in Sak.

3. अप्रतीकारायाम्—adj to दशायाम् । बहुव्रीहिः—see Tika.

4. समाश्वसिहि—सम् + आ + श्वस् + लोट हि ।

राजा—(किञ्चित् समाश्वस्य)

अङ्गं मे स्पृश, कौशल्ये न त्वां पश्यामि चक्षुषा ।

रामं प्रति गता बुद्धिरद्यापि न निवर्त्तते ॥ १८ ॥

Prose.—(हे) कौशल्ये मे अङ्गं स्पृश ; त्वां चक्षुषा न पश्यामि । रामं
प्रति गता (मे) बुद्धिरद्यापि न निवर्त्तते ।

Eng. King—(Being a little consoled) Oh Kausalya, do touch my person ; I do not see you with my eyes. My mind is fixed on Ram wherefrom it has not yet come back (or—it has not yet been withdrawn).

Beng.—ৰাজা (কতকটা আশঙ্ক হইয়া)—কৌশল্যো ! তুমি তাঁম্ভাৰ
অঙ্গ স্পৰ্শকৰ । আমি তোমাকৈ চোখে দেখুতে পাৰিতেছি না ।
(কেননা) আমাৰ চিত্ত ৰামেৰ কাছে চলিয়া গিয়াছে—তা এখনও
সেখান হইতে ফিৰিয়া আগে নাই ।

Tika.—‘কৌশল্যে’ ! মে সম অঙ্কং দেহম্ স্পৃশ’ বিনা মে অঙ্কস্পৃশম্ তব অব
অবস্থানং বিশ্রান্তম্ অহং ন শক্ণোমি । কথম্ ? যতঃ—অহং ত্বাম্ চতুৰ্ভা নয়না-
ভ্যাম্ [কৰণে ইয়া] ন পশ্যামি ন অবলোকয়ামি । [অহম্ ত্বাম্ ন পশ্যামি—অবকী
হুতুঃ ? উচ্যতে । ইন্দ্রিয়াণি হি মনোঃসুগচ্ছন্তি । মনসঃ সাহায্যং বিনা তানি
স্বকার্থ্য সাধয়িতুম্ অশক্যমাণি । তর্হি কুত তে মনোঃসুধনা বর্ততে ? শৃণু] সম বুদ্ধিঃ
মনঃ ৰামং প্ৰতি গতা । [সম চাস্তল্যযুক্তং মনঃ অস্মাত্ স্যানাৎ চলিত্বা ৰামম্
আশ্ৰিতবত্ ।] । সা তু অয়াপি এতাবতা অপি সময়েন ন নিবৰ্ত্ততে ৰামাত্ ন প্ৰত্যাহুতা
ভবতি । অধুনাঃপি সা ৰামাসক্তা তিষ্ঠতি ইত্যর্থঃ ।

Notes

১. বুদ্ধিঃ—বুধ্ + ক্তি ন্ ; it means “mind” here
২. নিবৰ্ত্ততে—নি + বৰ্ত্ত + লটতে ।

ৰাজ্য—পুত্ৰ ৰাম । যত্ খলু ময়া সন্ততং চিন্তিতম্ ।

Eng. King—My son ! Ram ! what I have always ponder-
ed over (is as follows)—

Notes

১. সন্ততম্—সম্ + তন্ + ক্ত ; always ; adverb. সন্ততম্ is also
correct by “সমো বা ততহিতযোঃ” ।

(ৰাজা) ৰাজ্য ত্বামমিষ্য সন্নপতেৰ্ভাভাত্ কৃতার্থাঃ প্ৰজাঃ

কৃত্বা ত্বত্সহজান্ সমানবিমবান্ কুৰ্ব্বাক্ষনঃ সন্ততম্ ।

ইত্যাदिश्र च ते तपोवनमिती गन्तव्यमित्येतया

कैकेय्या हि तदन्यथा कृतमहो निःशेषमेकक्षण ॥ १८ ॥

Prose.—त्वां राज्ये अभिषिच्य सन्नरपतेर्लाभात् प्रजाः कृतार्थाः कृत्वा “सन्ततं त्वत्-सहजान् आत्मनः समानविभवान् कुरु” इति च ते आदिश्य इतस्तपोवनं (मया) गन्तव्यमिति ; अहो एतया हि कैकेया एकक्षणे निःशेषं तदवस्था कृतम् ।

Eng.—Having installed thee in the kingdom (or having crowned you king) and (thereby) making the subjects content due to their gaining a very good ruler (in thee), and having directed you to make your brothers always equally prosperous (or having dictated you to share your prosperity always in common with your brothers), I should retire to the forest ; (but) alas ! all these have been totally upset by this Kaikeyi.

Beng.—তোমাকে রাজ্যে অভিষিক্ত করতঃ উত্তমরূপে লাভে প্রজাবৃন্দকে কৃতার্থ করিয়া এবং “সর্বদাই তোমার সহোদরগণকে নিজের তুল্য ঐশ্বর্য্যবান্ করিবে (অথবা তোমার ঐশ্বর্য্য তোমার ভ্রাতৃ-বৃন্দের সহিত সমভাবে ভোগ করিবে)”—এইরূপ আদেশ তোমায় দিয়া আমি এখান হইতে তপোবন যাইব । (কিন্তু) হায় ! এই কৈকেয়ী এক মুহূর্ত্তেই তাহা নিঃশেষ করিয়া দিল (বা—তাহা সম্পূর্ণরূপেই বিপর্য্যস্ত করিয়া দিল) ।

Tika.—(किम् मया सन्ततं चिन्तितं तत् शृणु । हं रामचन्द्र !) त्वाम् राज्ये अभिषिच्य राजपदे प्रतिष्ठाप्य—(एतेन हि) सन्नरपतेः साधुमुपतेः लाभात् प्रापन्त्यात् प्रजाः कृतार्थाः कृतकृत्वाः सिद्धमनोरथाः सन्तुष्टाः इति यावत्, कृत्वा, “सन्ततं सर्वदैव त्वत्सहजान् तव सहोदरान् आत्मनः समानविभवान्” तथैव तुल्यम् ऐश्वर्य्यवतः “कुरु विघ्नं हि इति आदिश्या” । (यदा तव भ्रातॄन् आत्मनः समानविभवान् राजैश्वर्य्यभोगे तथैव सह तुल्याधिकारिणः कुरु मानय इति) ते त्वाम् आदिश्या निर्दिश्या इतः अयोध्याराज्यात् (मया) तपोवनं गन्तव्यमिति मे मतिरासीत् । किन्तु अहो ! एतया नीचाशयया हि एव कैकेया एकक्षणे एकस्मिन्नेव मुहूर्त्तं निःशेषम् अशेषम् समूलम्

सम्पूर्णरूपेण इति यावत् 'तत्' मे चिन्तितम् वस्तु अन्यथा कृतम् विपर्ययसम् ।
शादूलविक्रीडित' कृतम् ॥

Notes

1. अभिषिच्य—अभि + सिच् + ल्यप् ।
2. सन्नरपतेः—कर्मणि इष्टौ । सन् नरपतिरिति कर्मधा । तस्य ।
3. कृतार्थाः—कृतः अर्थः यासाम् ताः इति बहु ।
4. त्वत्सहजान्—obj. to कुरु । तव सहजाः तान् इति इतत् । सह + जन + ड कर्त्तरि ।
5. समानविभवान्—obj. to सहजान् । समानः तुल्यः विभवः येषां तान् इति बहु । It means either (i) यथैव त्वम् अधीधाराजालाभेन विभववान् असि—तथैव एतेषाम् कृते राज्यान्तराणि विजित्य वा भूभागान् दत्त्वा एतान् अपि तवैव समम् तुल्यैश्वर्यावतः कुरु ; or (ii) समानः = साधारणः । एतान् आत्मनः (आत्मना सह) साधारणविभवान् कुरु तवैव राजौश्वर्याम् एभिः सहैव समानरूपेण भुङ्क्ष्व । (i. e. let your royal prosperity be enjoyed by you in common with them ; please spare your royal prosperity equally with them).
6. ते—stands instead of त्वाम् ; सम्बन्धसामान्ये इष्टौ ।
7. एकक्षणे—एकः क्षणः इति कर्मधा । तस्मिन् ।
8. निःशेषम्—adverb ; निरस्तः शेषः यस्मात् तत् यथा तथा इति बहु । Without any remainder ; totally.
9. तत्—refers to what he thought ; construe यत् मया चिन्तितम् तत् । उक्ते कर्मणि १मा ।
10. अन्यथाकृतम्—अन्य + धाल् (प्रकारे) = अन्यथा । कृ + क्त कर्मणि । अन्यथा कृतम्, सुप्सुपा । विपर्ययसम् upset.

राजा—सुमन्त्र, उच्यताम् कैकेयाः—

गतोरामः प्रियं तेऽस्तु त्यक्तोऽहमपि जीवितैः

क्षिप्रमानीयताम् पुत्रः पापं सफलमस्त्विति ॥ २० ॥

Prose. — रामः वनं गतः । ते प्रियमस्तु ! अहमपि जीवितैः त्यक्तः । (ते) पुत्रः क्षिप्रमानीयताम् । पापम् सफलम् अस्तु इति हि सुमन्त्र कैकेयाः (स्वस्वम्) उच्यताम् त्वया ।

Eng.—Sumantra ! please tell Kaikeyi—“Ram has left for the forest. Let good come over to you. Life is also departing from me. Let your son be quickly summoned (brought here) and let your evil motive be fulfilled.

Beng.—राजा—सुमन्त्र । कैकेय्रीके वनिशा दाओ ये—राम वने गियाहैन । तोगार अभिनवित सिद्ध हउक (or तोगार भान शोक) । आमारओ प्राण छाडिया बाहेतेछे । तोगार पुत्रके शीघ्र लहेया आहेन । (तोगार) पाप (उद्देश्य) सफल हउक ।

Tika.—सुमन्त्र ! ‘उच्यताम् त्वया’ कैकेयाः स्वस्वम् त्वया कथ्यताम् [किं कथयिष्यामि ?] रामः वनं गतः ; (अतएव) तव प्रियम् रामनिर्वासनरूपम् आकाङ्क्षितं वस्तु अस्तु सिधातु । अहमपि जीवितैः जीवनैः त्यक्तः रहितः । सपदि अहम् प्राणान् त्यक्त्यामीति भावः । (अतएव यतः मम अभावे राजसिंहासनम् अन्यं स्थास्यति = तस्मात् तव) पुत्रः भरतः ‘क्षिप्रम् भटिति आनीयताम्’ मातुलालयात् अत्र आनीयताम् इति यावत् । (अत्रागत्य भरतः राजा भविष्यति एव हि—) ‘पापम्’ तव दुष्टः अभिप्रायः (यः स्वल् रामनिर्वासनरूपस्तथा भरताभिषेकरूपश्च) सफलम् सिद्धम् अस्तु भवतु ।

Notes

1. कैकेयाः—archaic for कैकेयी । स्वस्वविवक्षया षष्ठी for उक्तं कर्मणि १मा ।

2. जीवितैः—जीव् + क्त भावे । जीवनैरित्यर्थः । अनुक्ते कर्त्तरि दृतीया ।

ମୁମନ୍ତ୍ର:—ଯଦାଜ୍ଞାପୟତି ମହାରାଜ: ।

ରାଜା—(ଉର୍ଦ୍ଧ୍ବମୁଖେ) ଅୟେ ରାମକଥାଶ୍ରବଣସନ୍ଦର୍ଭ-
ହୃଦୟ' ମାମ୍ ଆଶ୍ଵାସୟିତୁମ୍ ଆଗତା: ପିତର: । କୌଽତ୍ ?

(ପ୍ରବିଶ) କାଞ୍ଚୁକୀୟ:—ଜୟତୁ ମହାରାଜ: ।

ରାଜା—ଆପସ୍ତାବ୍ ।

କାଞ୍ଚୁକୀୟ:—ଯଦାଜ୍ଞାପୟତି ମହାରାଜ: । (ନିସ୍ତ୍ରାୟ ପୁନ:
ପ୍ରବିଶ) ଜୟତୁ ମହାରାଜ: । ଇମା ଆପ: ।

Eng.—Sum.—As your Majesty commands.

King. (Looking upwards)—Ho ! my ancestors have come here to re-assure (console) me, whose heart has been afflicted with the hearing of the facts regarding Ram ; who is here (Ho) ?

(Entering) Cham.—Victory to your Majesty (or Let your Majesty prosper).

King.—Let water be brought.

Cham—As your Majesty commands. (Going out and again entering) Let your Majesty prosper. Here is water.

Beng.—ସୁମନ୍ତ୍ର—ସେ ଆଜ୍ଞା ମହାରାଜ ! ରାଜା—(ଉପରେ ଦିଶେ
ଦୃଷ୍ଟିପାତ କରିয়া) ଅହୋ ! ରାମଚନ୍ଦ୍ରଙ୍କ କଥା ଶୁନିବା ଆମାର ହୃଦୟ ସନ୍ତୁଷ୍ଟ
ହୁଅଇ ଉଠିଅଛେ, ତାହି ଆମାଙ୍କେ ମାନୁନା ଦିବାର ଜନ୍ମ ପିତୃଗଣ ଆସିଅଛେନ ।
ଏଥାନେ କେ ଆଛେ (ହେ) ? (ପ୍ରବେଶ କରିয়া) କାଞ୍ଚୁକୀୟ—ମହାରାଜଙ୍କର
ଜୟ ହେଉ । ରାଜା—ଜଳ (ଆନ) ! କାଞ୍ଚୁକୀୟ—ସେ ଆଜ୍ଞା ମହାରାଜ !
(ବାହାର ହୁଅଇ ଏବଂ ପୁନରାୟ ଆଗମନ କରିয়া) ମହାରାଜଙ୍କର ଜୟ ହେଉ ।
ଏହି ସେ ଜଳ ।

Tika.—‘रामकथाश्रवणसन्दग्धहृदय’ रामस्य वनगमनवाचाश्रवणेन सन्तप्तहृदयं मां आश्वासयितुम् सान्त्वयितुम् पितरः मम परलोकवासिनः पितृपुरुषाः आगताः आकाशम् समागताः” । ‘आपः’ मिलितानि तावत् आनीयन्ताम् ।

Notes

1. रामकथाश्रवणसन्दग्धहृदयम्—adj to माम् । रामस्य कथा इति शतम् । तस्य श्रवणम् । तेन सन्दग्धम् । तादृशं हृदयं यस्य तम् इति वद् ।

2. आश्वासयितुम्—आ + श्वस् + णिच् + तुमुन् ।

3. पितरः—sub. to आगताः ; the forefathers have appeared in the sky in their spiritual bodies. It is not a good sign ; Acc. to Ayurveda it forebodes approaching death. In other words, it signifies the immediate death of the king which really came about.

4. आज्ञापयति—आ + ज्ञा + णिच् + लट् तिप् । We suggest the reading पुनः प्रविश्य here.

5. आपः=water ; it is always fem. plural ; water is asked to wash off tears to have a full view of his ancestors ; we may also suppose that it was asked due to पिपासा natural to a dying person, specially to one burning within through grief ; or it was for आचमन to purify himself before the solemn act of going to his forefathers, cp “राजा आचम्यावलोक्य” below.

राजा—(आचम्यावलोक्य)

अयममरपतेः सखा दिलीपो रघुरयमत्रभवानजः पिता मे
किमभिगमनकारणम् भवदभिः सह वसने समयोममापि तत्र ॥२१

Prose,—अयममरपतेः सखा दिलीपः । अयं रघुः । अत्रभवान् मे पिता अजः । अभिगमनकारणं किम् ? ममापि तत्र भवदभिः सह वसने समयः (वर्त्तते)

Eng.—Here is Dilipa the ally of the Lord of the God ; this is Raghu. Here is my venerable father Aja, what is the cause of your coming here ? (oh !) my time has come to live with you.

Beng.—এই সুরপতির কথা দিলীপ । এইরঘু । (এই) আমার পূজনীয় পিতা অজ । (আপনাদের এখানে) আসার কারণ কি ? (তবে) আমারও আপনাদের সহিত বাস করিবার সময় হইয়াছে ।

Tika.—अयं मम प्रत्यक्षं दृश्यमानः 'अमरपतिः सुरनाथस्य सखा दिलीपः' मम प्रपितामहः । अयं रघुः मे पितामहः । अमभवान् पूजनीयः 'मे पिता अजः' (अत्र दृश्यते) । (अत्र) एषाम् अभिगमनस्य अधिष्ठानस्य कारणं हेतुः किम् ? ममापि तत्र स्वर्गे भवद्भिः सह वसने वासे समयः कालः उपस्थितः इति मन्ये ।

Notes

1. अमरपतिः—अमराणां पतिसस्य इति हेतुः ।
2. वसने—वस + लुगटभावे ; तत्र । वासे इत्यर्थः ।
3. Remark—This order of lineage is taken from Padma-purana and is adopted by Kalidasa in his 'Raghuvamsam'.

राजा—राम, वैदेहि, लक्ष्मण, अहमितः पितृणाम् सकाशं गच्छामि । हे पितरः अयमहमागच्छामि । (मूर्च्छया परामृष्टः)

(काञ्चुकीयो यवनिकास्तरणं करोति)

सर्वे—हा हा महाराज । हा हा महाराजो [हा हा महाराजः]

(निष्क्रान्ताः सर्वे) । इति द्वितीयोऽङ्कः ॥

Eng.—(King) Ram ! Vaidehi ! Lakshman ! from here I go to my forefathers. My forefathers ! I am just coming. (Seized with a swoon).

(The Chamberlain covers the body with a curtain.)

All.—Alas ! your Majesty ! Alas your Majesty !

Beng.—রাজা—রাম ! বৈদেহি ! লক্ষণ ! আমি এখান হইতে পিতৃগণ সমীপে যাইতেছি । হে পিতৃগণ ! এই যে আসিতেছি । (মূচ্ছাক্রান্ত হইলেন) । (কাঞ্চুকীয় বস্ত্রের দ্বারা রাজার শরীর ঢাকিয়া দিলেন) সকলে—হা হা মহারাজ ! হা হা মহারাজ ! (সকলে চলিয়া গেলেন) । দ্বিতীয় অঙ্ক সমাপ্ত ।

Notes

1. যবনিকাস্রবণম্—যবনিকা curtain. আস্রবণ is covering (here) ; যবনিকয়া আস্রবণম্ इति इतत् covering with a curtain ; or যবনিকায়ঃ আস্রবণম্ इति इतत् ।

2. হা হা মহারাজো—this portion is uttered by the two ladies that were present there as also by others there. So we have plural सर्वे ।

3. মূচ্ছয়া—করণে ইয়া ।

4. Remark—(a) Prof. Paranjape remarks that the stage-direction is defective here. Some word signifying Dasaratha's death should have been put after “মূচ্ছয়া পরাশ্রয়ঃ” । Thus he suggests स्वर्गे गतः also here. In short the reading of the stage-directon should be “মূচ্ছয়া পরাশ্রয়ঃ স্বর্গে গতঃ” ।

(b) Here Dasaratha's wailings for Rama his favourite son, resembles with Ravana's wailings over his beloved son Indrajit in Bhasa's Abhisheka Nataka. See. Introduction.

प्रतिमानाटकम्

तृतीयोऽङ्कः ।

(ततः प्रविशति सुधाकारः)

सुधाकारः—(सर्माजनादीनि कृत्वा) भोदु, दाणिं (?) किदं
एत्थ कय्यं अय्यसंभवअस्स आणत्तम् । जाव मुहुत्तं सुविस्सम् ।
(स्वपिति) [भवतु, इदानीम् कृतमत्र कार्यम् आर्य्यसम्भवकस्य
आन्नमम् । यावत् मुहूर्त्तम् स्वपिमि] (स्वपिति)

(प्रविश्य) भटः—(चेटमुपगम्य ताडयित्वा) अड्ढो दासीए
पुत्त । किं दाणिं कम्मंण करेसि (ताडयति) ।

[अड्ढो दास्याः पुत्र ! किमिदानीं कर्म न करोषि ? (ताडयति)]

सुधाकारः—(बुद्ध्वा) तालेहि मं तालेहि मं । [ताडय मां
ताडय माम्] ।

(Then enter the whitewasher)

Whitewasher—(Having finished sweeping and the like)
well, I have now finished what I was asked to do by the
venerable Sambhavaka ; now let me sleep awhile (sleeps).

(Entering) Guard.—(Having approached the man and
pushing him) Oh rascal ! how is it that you are not now
going on with your work ! (beats him).

Whitewasher—(Having got up.) Please, do not beat me
please beat me not ; (or—why do you beat me).

Beng.—(অনন্তর সুধাকার প্রবেশ করিলেন) সুধাকার—(গৃহের মার্জনাদি কার্য সমাপ্ত করিয়া) যাক্ । এখন ত আমার আৰ্য্যসন্তুকের আদেশানুযায়ী কার্য সমাপ্ত হইল । এবার খানিকটা ঘুমাইয়া লই । (নিদ্রা গেল) । (প্রবেশ করিয়া) ভট (সুধাকারের নিকট গিয়া তাহাকে মারিতে মারিতে) আরে বেটা ছোটলোক, এখন যে কাজ করছিস্ না ? (মারিতে লাগিল) । সুধাকার—(জাগিয়া উঠিয়া) মেরোনা বাপু, মেরোনা ।

Tika.—সুধাকারঃ—অর্মী প্রতিমাগৃহে চূর্ণলিপনাদিকর্তা । ‘সম্মার্জনাদীনি’ গৃহস্থ মার্জনং তথা আনুষঙ্গিকম্ অন্যত্ কৰ্ম ক্ৰত্বা । অত=অস্মিন্ গৃহে । আৰ্য্যসম্ভবকস্য । সম্ভবকস্তত্র এতদ্রামককাস্ত্রকীয়ঃ । আশ্রমম্—আদিম্ কৰ্ম । স্বপিসি নিদ্রাং গমিষ্যামি [যাবদ্যোগে ভবিষ্যতি লট । “যাবত্ পুরানিপাতঘোলট”] চৈতম্ দাসম্ সুধাকারম্ ইত্যর্থঃ । সুধাকরণকৰ্মণি নিযুক্তম্ ইমং পরিচারকম্ । ভটঃ=ঘোড়া । রক্তকঃ, প্রহরী ইত্যর্থঃ । অঙ্কুর ইতি সক্রোধম্ সম্বোধনম্ । হি দাস্যাঃ পুত্র=হি নীচলোক । বৃথা=প্রতিবুধ্য, উল্লেখ ইতি যাবত্ । ‘তাড়য়’ কথম্ আঘাতং করৌষি [আবিগে দিকৃকম্] ॥

Notes

I. সুধাকারঃ—সুধাং করোতি ইতি সুধা+ক্ৰ+অণ্ by the rule কর্মণ্যণ্ ।

2. সম্মার্জনাদীনি—obj to ক্ৰত্বা । সম্+সজ্+লুট্ । সম্মার্জনম্ আদৌ (or আদি) ঘোষাং তানি ইতি বহু । By আদি is meant other works to keep the room free of lime, dust etc.

3. ভবতু—Here an অব্যয় meaning “well.”

4. আশ্রমম্—আ+শ্রপ+শিচ্ (চুরাদি)+ক্ত কর্মণি বর্তমানি । Desired. আশ্রপিত is also correct by the rule” বা দান্ধশালপূর্ণদল স্পষ্টক্লম্ভগ্নাঃ” । Here বর্তমানি ক্ত comes by the rule “মতিবুদ্ধিপূজাধি-অশ্ব” । শ্রপ is ইচ্ছার্থক or সত্যর্থক । Thus Kasika and Dikshsta

has “मतिरिच्छा”; thus its अनुक्तकर्ता “सम्भवकस्य” takes ६४ी and not तृतीया by the rule—“कस्य च वर्त्तमाने” ।

5. सुहृत्तम्—अत्यन्तसंयोगे २या ।

6. स्वपिनि—स्वप् + लट् सिप् । Here in all the printed Text the reading is स्वप्स्यामि for सुविद्याम् । But we prefer to read स्वपिनि here, for the अव्यय यावत् mostly governs लट् in the sense of लृट् । See Sak. VI, Swapna II ; and “यावत् उपसर्पामि” &c here.

8. चङ्गो—इति अव्ययम् । सक्तोपसम्बोधने प्रयुजाते ।

9. दास्याः पुत्र - An instance of अलुक् समासः ; षष्ठी is retained when उत्तरपद पुत्र follows if reproach is meant by the compound ; the rule is “पुत्रेऽन्यतरस्याम्” । दास्याः पुत्र or दासीपुत्र means a bastard son ; case of address. comp. “दास्याः पत्नैः शकुनि-लुब्धकैः” &c in Sak II.

N. B.—The passage तालेहि मं has been interpreted by us as “Do not beat me” ; by वचनभङ्गी we interpret ‘मं ताडय’ as ending in “न मं ताडय” ; but it may also mean “why you beat me !” and this meaning also may be justified in view of the idea contained in the next passage. .

भटः—ताडिदु तुव' किं करिस्ससि ? [ताडिते त्वं किं करिष्यसि] ।

सुधाकारः—अहसस्स मम कत्तवीअस्स विअ वाहसहसस्मं णत्थि । [अधन्यस्य मम कर्त्तवीर्यास्य इव वाहसहस्सं नास्ति] ।

भटः—वाहसहस्सेण किं कययम् । [वाहसहस्सेण किं कार्ययम् ?] ।

सुधाकारः—तुवं हृणिससम् । [त्वां हृणिष्यामि] ।

भटः—एहि दासीपुत्तो ! मिदे मुञ्चिससम् । (पुनरपि ताडयति) [एहि दास्याःपुत्र ! मृते मोक्ष्यामि] ।

सुधाकारः—(रुदित्वा) सक्कं दाणि भट्टा मे अवराहं जाणि-
दुम् ? [शक्यम् इदानीम् भर्त्ताः मे अपराधम् ज्ञातुम् ?]

भटः—णत्थि किल अवराहो णत्थि । णं मए सन्दिट्ठो
भट्टिदारअस्स रामस्स रज्जविव्भट्टकिदसन्दावेण सग्गम्
गदस्स भट्टिणो दसरहस्स पडिमागेहं देट्ठुम् अज्ज कोलक्कापुरो-
एहि सब्बे हि अन्तउरेहि इह आअन्तव्वम् ति । एत्थ दाणिं
तुए किं किदम् [नास्ति किल अपराधो नास्ति । ननु मया
सन्दिट्ठो भर्त्तृदारकस्य रामस्य राज्यविभ्रष्टकृतसन्तापेन स्वर्गं
गतस्य भर्तुर्दशरथस्य प्रतिमागेहम् द्रष्टुम् अद्य कोसलप्रापुरोगैः
सर्वैः अन्तःपुरैरिहागन्तव्यम् इति । अत्र इदानीं त्वया किं
कृतम्]

सुधाकारः—पेक्खदु भट्टा अवणोदकवोदसन्दाणअं दाव
गव्भगिहम् । सोहवस्सअदत्तचन्दणपञ्चाङ्गुला भित्तीओ ।
ओसत्तमाल्लदामसोहीणि दुवाराणि । पाइस्सा वालुआ । एत्थ
दाणिं मया किं ण किदम् । [पश्यतु भर्त्ताअपनीतकपोत-
सन्दानकं तावत् गर्भगृहम् । सौधवर्णकदत्तचन्दनपञ्चाङ्गुला
भित्तयः । अवसत्तमालप्रदामशोभीनि द्वाराणि । प्रकीर्णा
वालुकाः । अत्र इदानीं मया किं न कृतम् ।

भटः—जइ एवं विसत्थो गच्छ । जाव अहं वि सब्बं किदं

त्ति अमञ्चस्स णिवेदेमि । [यदि एवं विश्वस्तो गच्छ । यावत्
अहम् अपि सर्वं कृतमिति अमात्याय निवेदयामि]

(निष्क्रान्तौ) ॥ [प्रवेशकः] ॥

Eng.—Guard—what will you do if I beat you ?

White-washer.—unfortunate am I as I have no thousand
arms like Kartaviryya.

G.—What will you do with thousand arms ?

W.—I should kill you.

G.—Here you rascal ! I shall leave you dead. (Beats
again).

W.—(crying) May I know what is my fault ?

G.—No ! nothing you have committed ! (no fault of
yours !) ; why I told you that the venerable ladies such as
Kausalya and others would come to visit to-day the picture-
house of the late King Dasaratha who has departed for the
next world being seized with the grief, due to the Prince
Ramchandra's being deprived and banished out of the king-
dom. What then have you done here ?

W.—Look here ! my boss ! the pigeon-scaring net has
been withdrawn from the inner apartment. The white-
wash upon the walls has been printed by the five fingers with
sandal. The doors are shining with the garlands hanging.
Sand has also been scattered. Then what have I not done
here now ?

G.—If that, then go away without fear. I shall now relate
to the ministers that everything is complete,

(Exit)—[Inter-lude].

Beng.—ভট—তোকে মারলে তুই কি করবি রে? স্মৃধা—এ হতভাগার ত কার্ত্তবীর্যের মত হাজার হাত নাই। ভট—হাজার হাতে কি করবি? স্মৃধা—তোকে খুন করবো। ভট—আয় বেটা ছোটলোক; তুই মলে তবে তোকে ছাড়বো। (পুনরায় মারিতে লাগিল)। স্মৃধা—(কাদিতে কাদিতে) আমার কি অপরাধ তা জানতে পারি কি? ভট—না কিছু অপরাধ নাই? আচ্ছা তোকে বলেছিলাম যে, রাজকুমার রামচন্দ্রের রাজ্যভ্রংশজনিত শোকে রাজা দশরথ স্বর্গে গিয়াছেন—আর তাঁর প্রতিমাগৃহ দেখবার জ্ঞা অজ্ঞ কৌশল্যা প্রভৃতি অন্তঃপুরিকাগণ এখানে আসবেন। এখানে এখন তুই কি করেছিস? স্মৃধা—দেখুন মালিক; গর্ভগৃহ ইহাতে পায়রা খেদান জাল সরিয়ে দিয়েছি। দেওয়ালে চূণের আস্তরণের উপর পাঁচ আঙ্গুলের চন্দন ছাপ দিয়েছি। মালা ঝুলিয়ে দুয়ার শোভিত করেছি। বালি ছড়িয়ে দিয়েছি। তবে এখানে আর করিনি কি? ভট—তা যদি হয় তবে নির্ভয়ে চলে যাও। আমিও মস্ত্রীদের জানাই যে সব করা হয়েছে।

(উভয়ের প্রস্থান)। [প্রবেশক]।

Tika—‘তাড়িত’ ময়া তাড়িতৈ প্রহ্নতৈ সতি ‘ল’ কিং করিষ্যসি? ‘অধন্যস্য’ হতভাগ্যস্য। স্ততে সতি ত্বাং নীচ্যাসি পরিত্যজ্যামি। আমরণং ত্বাং প্রহ্নরামি ইত্যর্থঃ। ‘মর্তুঃ তব সকাশাত্ নৈ অপরাধং জ্ঞাতুং শক্যম্ কিম্? ‘মল্লু’দারকস্য’ প্রমুপ্তবস্য যুবরাজস্য ইতি যাবৎ। রাজ্যবিম্বষ্টম্ রাজ্যাত বিম্ব’শঃ [নপু সন্ধি ভাবে ক্তঃ] তেন ক্রতঃ যঃ সন্ধ্যাপঃ দুঃখং তেন হতিনা। প্রতিমাগৃহ—স্ততস্য প্রতিকল্পিতচণ-গৃহম্। ‘কৌশল্যাপুরোগৈঃ’ তত্প্রমুখৈঃ। অন্তঃপুরৈঃ অন্তঃপুরিকাभिः স্বভাগলব্ধম্। সন্দানকং নাম রজ্জুজালম্ ইত্যর্থঃ। ‘কপোতানাং সন্দানকম্’ জালম্ কপোতবিতাড়-নার্থং প্রসারিতম্ জালম্ ইতি ভাবঃ ময়া অপনীতম্ অপসারিতম্ গর্ভগৃহাত্ অভ্যন্তর-কচ্ছাত্। ‘সীধবর্ষকদন্তচন্দনপঙ্খাঙ্কুলাঃ মিত্রয়ঃ’—মিত্রীনাং প্রাক্ষাণ্যাম্ বর্দ্ধি’ভাগি (ভদরি) যত্সীধবর্ষকং সূর্যপ্রলীপঃ বর্ষতে তত্র (তস্য ভদরি) ময়া চন্দনেন পঙ্খা-

श्रुत्वा नां सुद्रा अङ्गिता । 'अवसक्तमाख्यदामशोभिनी' अवसक्तैः लम्बमानभावेन अव-
स्थापितैः माख्यदामभिः मालाराजिभिः शोभमानानि । प्रकीर्णाः विस्तारिताः उत्कीर्णाः
इत्यर्थः । विश्वसाः निर्भयः सन् गच्छ ॥

Notes

1. ताडिते—भावे ७मी । Its अनुक्तकर्त्ता is मया ।

2. अध्वस्य—धन्याद्वयः नञतत्, तस्य ।

N. B.—काचं वीर्यं a prince of वैश्य line, had the boon of en-
joying thousand hands in battles &c. See Rag. VI.
“स'यामनिविष्ट सहस्रबाहुः” &c.

3. मृते—भावे ७मी । Comp.—त्वयि मृते सति ।

4. भक्तृदारकस्य—भक्तुः दारकस्य इतत् ।

5. राजाविभ्रष्टकृतसन्तापेन—हेतौ ३या । वि+भ्रंश+क्त भावे विभ्रंशः
(deprivation and banishment both) राजात् विभ्रष्टम् इति सुप् सुपा ।
तेन कृतः इति इतत् । तादृशः सन्तापः इति कर्मधा । तेन (राजापहरण=‘राजा-
विवासन) । रामस्य राजाविभ्रष्टकृतसन्तापेन इत्यत्र “सापेक्षत्वेऽपि गमकत्वात् समासः” ।

6. प्रतिमागृहम्—प्रतिमायाः गृहमिति इतत् ; or प्रतिमागृह is the re-
ading here. This custom of hanging the picture of the dead
relation is prevalent in Kosala country even now-adays.

7. कौशल्यापुरोगैः—कौशल्या is Rama's mother. सा पुरोगा येषां
तेरिति बहु । पुरस्+गम्+ङ कर्त्तरि स्त्रियामाप्=पुरोगा । Qual.
अन्तःपुरैः ।

8. अन्तःपुरैः—by tranference of epithet (लक्षणाद्व्या) it
implies the occupants of the inner appartments. अनुक्तकर्त्ता of
आगन्तव्यम् ।

8. अपनोत कपोत सन्धानकं=adj. to गर्भं गृहम् । कपोतानां सन्धानकम्
(बिताडनजालम्) इतत् । यदा कपोतानां सन्धानकम् । In this case it im-

plies group of pigeons. I 'think this interpretation is preferable. Prakrit सन्धानञ्च' may be सन्तानकं as well in sanskrit. कन् is added in the sense of अल्प to सन्तान (= समूह here). अपनौतं कपोतसन्तानकं यस्मात् तदिति बहु । Acc. to Mr. Shastri, Kale etc, सन्धानक is nest and कपोतसन्धानक = pigeonnest. But प्रतिमागेह where recently दशरथप्रतिमा is hung up and which is under charge of servants should not involve कपोतनोड् । Rather कपोतविताडनदाम should be kept there to keep it free of कपोत and neat and clean as well.

9. सौधवर्णकं etc.—सौधं वर्णकं इति कर्मधा । पञ्चानाम् अङ्गुलीनां समाहार इति पञ्चाङ्गुलम् समाहारद्विगुः with समासान्त अच् by "तत्परुष-स्याङुलिः सख्याव्ययादिः" । चन्दनमयं पञ्चाङ्गुलम् । सौधवर्णके दत्तम् इति सुप् सुपा । सौधवर्णकदत्तम् चन्दनपञ्चाङ्गुलं यत्र ताः इति बहु ; adj to भित्तयः ।

10. अवसक्तमालादामशोभीनि—adj to द्वाराणि । अवसक्त = अव + सनज् + क्त । = मलप्र । मालानां दाम इति द्वात् । अवसक्तं मालादाम इति कर्मधा । तैः शोभन्ते इति अवसक्तमालादाम + शुभ् + णिनि ; neuter.

11. प्रकीर्णाः—प्र + कृ + क्त कर्मणि । बालुका or sand-way is for easy and smooth movement on the ground, and to make it free of dust.

12. अमात्याय—सम्प्रदाने or क्रियायोगे चतुर्थी ।

13. प्रवेशक is an अङ्गसन्धि prelude or an interlude spoken by (or acted by) persons of lower order ; cf.—प्रवेशकोऽनुदात्तोक्त्वा नौच-पादप्रयोजितः अङ्गद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा । Also cp "यन्त्रीचैः केवलं पात्रैर्भावितार्थसूचनम् । अङ्गयोरुभयोर्मध्ये स विज्ञेयः प्रवेशकः" ।

N. B.—प्रवेशक differs from a विष्कम्भक in as much as it is acted by inferior characters only. See Sak. Act VI

(ततः प्रविशति भरतो रथेन सूतश्च)

भरतः—(सावेगम्) सूत ! चिरं मातुलपरिचयात् अविज्ञात-
वृत्तान्तोऽस्मि । श्रुतं मया दृढमकलप्रशरीरो महाराज इति ।
तदुच्यताम्—पितुर्मे को व्याधिः

सूतः—हृदयपरितापः खलु महान्

भरतः—किमाहुस्तं वै व्याधिः

सूतः—न खलु भिषजस्तत्र निपुणाः

भरतः—किमाहारं भुङ्क्ते शयनमपि ?

सूतः—भूमौ निरशनः

भरतः—किमाशा स्यात्

सूतः—देव

भरतः—स्फुरति हृदयं वाहय रथम् ॥ १ ॥

सूतः—यदाज्ञापयति आयुष्मान् । (रथं वाहयति) ।

Eng.—(Then enter Bharat in a cart together with the charioteer).

Bharat.—Charioteer ! living long with my maternal uncles I know nothing of the matter. I have heard that His Majesty is extremely unwell. Then please tell me what is the disease of my father ?

Charioteer.—There is severe heart-rending or burning.

Bha.—what do the physicians say of him ?

Charioteer.—Physicians are not experts in this case.

Bh.—Does he take his meal and sleep ?

Ch.—(He) Lies (sleeps) on the ground without food.

Bh.—Is there any hope (of his life) ?

Ch.—Fate (knows).

Bh.—My heart throbs ; drive the car.

Ch.—As the long-lived one commands. (Drives the car on).

Beng.—(अनन्तर रथे चढ़िया भरत एवं हृत प्रवेश करिलेन)
 भरत—(आवेगের সহিত) হৃত, বহুদিন মাতুলালয়ে থাকার জন্য
 আমি এ ব্যাপার কিছুই অবগত নহি। শুনিয়াছি মহারাজের শরীর খুব
 খারাপ। আচ্ছা বলত পিতার কি অসুখ হইয়াছে? হৃত—তাঁহার
 হৃদয়ে বড়ই পরিতাপ। ভারত—বৈজ্ঞেরা তাঁহার বিষয়ে কি বলেন?
 হৃ—চিকিৎসকেরা এ বিষয়ে নিপুণ নহেন। ভ—তাঁর আহাৰ ও নিদ্রা
 হইতেছে ত? হৃ—অনাহারে মাতীতে পড়িয়া আছেন। ভ—
 (জীবনের) আশা আছে ত? হৃ—অদৃষ্ট জানেন। ভ—আমার হৃদয়
 কম্পিত হইতেছে। (শীঘ্র) রথ চালাও। হৃ—আমুখানের যেক্রপ
 আদেশ। (রথ চালাইল)।

Tika. 'चिर' दीर्घकालं व्याप्य मातुलपरिचयात् मातुलानाम् अन्तिके
 अवस्थानात् 'अविज्ञातर्तुत्तानः' अनवगततथ्यः अस्मि अहम्। 'दृढम्' भृशम्
 'अकल्यशरीरः' असुस्थशरीरः। हृदयपरितापः—रामनिर्वासनजन्या मर्मपीडा इति।
 भरतस्तु मन्यते हृदयपरितापः कश्चित् मनोव्याधिः इति। 'त' तस्य रोगम् अधिकृत्य,
 तस्य विषये इत्यर्थः 'बैयाः किमाहुः' कथितवन्तः इत्यर्थः। 'तत्र' महाराजस्य
 व्याधिनिर्णये 'मिषजः न' 'निपुणाः' दत्ताः। मिषजः—चिकित्सकाः॥ मुङ्क्ते
 खादति, 'शयनमपि' किम् उपमुङ्क्ते? 'भूमौ' मृत्तिकायाम् स्थण्डिले वा 'निरग्रनः'
 निराहारः सन् श्रुति वा तिष्ठति। 'आशा' जीवनस्य आशा। दैवम्—अदृष्टम् एतत्
 जानाति। स्फुरति—वेपते। बाह्य—आलय।

Notes

1. चिरम्—अत्यन्तसंयोगे रथा ; अव्ययत्वात् विभक्तिलोपिः ।
2. मातुलपरिचयात्—हैतौ प्रभो । मातुलानां परिचयः सम्पर्कः इति दत्तम् ।
मातुलसम्पर्कात्—मातुलगृहे अवस्थानात् ।
3. अविज्ञातवृत्तान्तः—Adj to अस्मि which stands for अहम् । or
न विज्ञातम् इति नञ्जतम् । वृत्तस्य अन्तः इति दत्तम् । अविज्ञातः वृत्तान्तः येन स
इति बहु ।
4. दृढम्—adverb qualifying अकल्मशरीरः ।
5. अकल्मशरीरः—कल्म here means सुस्थः । तस्मात् अन्यत् अकल्मम्
नञ् समासः । अकल्मं असुस्थं शरीरं यस्य स इति बहु, cp “यावदभवेत् कल्मः तावत्
श्रेयः समाचरेत्”—Maha. Its usual meaning is प्रतप as Amara says.
6. हृदयपरितापः—हृदयस्य परितापः इति दत्तम् । यदा हृदये परितापः
इति सहसुपा ।
8. निरशनः—निरस्तम् अशनम् यस्मात् स इति बहु ।
9. बाहय—वह् + णिच् + लोट हि ।
10. आयुष्मान्—आयुः प्रशस्तं वा प्रभूतमस्यास्तीति आयुस् + मतप् ।

भरतः—(रथवेगं निरूप्य) अहो तु (? नु) खलु रथवेगः ।

एते ते—

द्रुमाः धावन्तीव द्रुतरथगतिक्षीणविषया
नदीवोद्दृष्टांस्त्रुर्निपतति मही नेमिविवरे ।
अरव्यक्तिर्नष्टा स्थितमिव जवाच्चक्रवलयं
रजश्चाश्वोद्धूतं पतति पुरतो नानुपतति ॥२॥

Prose—द्रुतरथगतिक्षीणविषयाः द्रुमा धावन्ति इव । उद्दृष्टांस्त्रुर्नदी इव मही
नेमिविवरे निपतति । अरव्यक्तिर्नष्टा । जवात् चक्रवलयम् स्थितमिव । अश्वोद्धू-
तम् रजश्च पुरतः पतति (किञ्च) नानुपतति ।

Eng. The trees, with all their parts (or distances) appearing indistinct through the (excessive) speed of the car, seem to run on ; the earth appears to sink under the wheeldisc just like an overflowing river (piling up in the middle) ; the spokes do not appear separate (or have lost distinct appearance) due to the velocity, the circumference of the wheels seems stationary ; and the dust thrown up (or raised) by the horses fall in front and they do not follow (me or the car).

Beng. রথের গতি দ্রুত হওয়ায় গাছগুলি যেন দৌড়িতেছে তাঁদের ভিন্ন ভিন্ন অংশগুলি (শাখাপ্রশাখাদি) বা দূরত্ব অস্পষ্ট হইয়া গিয়াছে । উদ্ধুদ্ধজল নদীযেরূপ মধ্যে রাশীভূত হয় তদ্রূপ পৃথিবী চক্র-রাজির অভ্যন্তরে যেন প্রবেশ করিতেছে । চক্রের মধ্যস্থিত শলাকাগুলি দৃষ্ট হইতেছে না । বেগবশতঃ চক্রধারা নিশ্চল বলিয়া বোধ হইতেছে । অশ্বকুরোথিত ধূলি অগ্রে পতিত হইতেছে বাট কিন্তু তাহারা রথের অনুসরণ করিতে পারিতেছে না ।

Tika.—‘দ্রুতগতিচীর্ণবিষয়াঃ’ রথস্য দ্রুতগতিবশাৎ যेषাং বিষয়াঃ বিभिन्নাः अंशाः शाखादयः दूरत्वं वा लीलाः अस्पष्टाः जाताः तादृशाः ‘द्रमाः वृक्षाः धावन्ति इव’ इति अहम् उत्प्रेक्षे । ‘उद्धृत्ताम्बुः नदी इव’ यस्याः नद्याः अम्बूनि जलानि उद्धृतानि वृद्धिवशात् कूलमतिक्रान्तानि भवन्ति ततः मध्यास्थले राशीभवन्ती तादृशी ‘नदी इव मही पृथिवी नेमिविवरे’ चक्रधाराभ्यन्तरे निपतति निमज्जति इव । अरव्यक्तिः ‘अराणां’ चक्रशलाकानां ‘व्यक्तिः’ प्रकाशता पृथक्ता नष्टा दर्शनातीता जाता । ‘जवात्’ अतिवेगात् ‘चक्रवलयम्’ चक्रधारा स्थितम् निश्चलम् इव इति अहम् उत्प्रेक्षे । ‘अश्वीङ्गूतम्’ अश्वः उत्तलिङ्गम् रजश्च धूलिः च पुरतः [अत्रात्पन्नमव्ययमिति प्रायुक्तम्] समायै पतति, (परम्) ‘न अनुपतति’ मां मम रथं वा नानुधावति । [शिखरिणीवृत्तम् । प्रायेण स्वभावोक्तिरलङ्कारः] ॥

Notes

1. द्रुतरथगतिचीर्णविषया:—Adj to द्रुमाः । रथस्य गतिरिति इतत् ; द्रुता रथगतिः—इति कर्मधा । तथा (हेतौ तृतीया) चीर्णः इति सुपसुपा or इतत् ; तादृशाः विषया (parts) येषां ते इति बहुव्रीहिः । or—विषय is distance their distances are not seen due to speed.

N.B.—“अहोतुखल” is usual and easier in such cases. But Bhasa here uses “अहोतुखल” in stead. Or is it Scriber’s fault.

2. उद्दृत्ताम्बुः—उद्दृत्तानि अम्बूनि यस्य सा इति बहु ; adj to नदी । As an overflowing river seems to enter the centre after receding from the कूल due to velocity and swelling in the centre, so the earth seems to get into the नेमिविवर (जवात) ।

3. नेमिविवरे—अधिकरणे ङमी । नेमिः चक्रधारा । तेषां विवरम् तस्मिन् इति इतत् ।

4. अरव्यक्तिः—अराणां चक्रशलाकानां व्यक्तिः अभिव्यक्तिः प्रकाशः इति इतत् ; वि + अनञ् + क्तिन् । Due to speed their individuality could not be noticed.

5. जवात्—हेतौ ङभी ।

6. चक्रवल्यम्—चक्राणां वलयमिति इतत् । वलय = circumference.

7. अशोद्धूतम्—अश्वैः उद्धूतम् इति इतत् ; उद् + धू + क्त कर्मणि । The dust raised in front of the chariot cant follow it due to its extreme speed.

8. अनुपतति—अनु + पत् + लट् तिप् । For a similar sentiment due to रथवेग, compare “शैलामुन्मज्जतोव शिखरात्” “Sak VII. and Sak I. under “आत्मीङ्गैः धूलिभिरपालङ्कनीयाः” &c.

सूतः—अयुस्मन्, सोपस्नेहतया वृक्षाणाम् अभितः खल्व-
योध्यया भवितव्यम् ।

भरतः—अहो तु (? तु) खलु स्वजनदर्शनीत्सुकस्य त्वरता
मे मनसः । सम्प्रति हि—

Eng. Charioteer—Ho Longlived one ! as the trees seem
glazy, so methinks, Ayodhya is in front of us.

Bh.—Oh ! great is the eagerness of my mind which is
anxious to visit my near and dear ones. Now indeed—

Beng. सूत—आयुधन, गाछगुलि येरूप निष्क देखाईतेছে
ताते बोध हईतेছে अवोधा आमादेर साम्ने । भरत—अहो ;
स्वजनदर्शने उन्मुख आमार मनैर कि ব্যগ্রता । এক্ষণে—

Tika.—‘सोपस्नेहतया’—वृक्षाणां स्निग्धतया मन्त्रणतया ; अभितः अस्माकम्
अर्थ एव । अयोध्याया भवितव्यम् । अतः स्वजनदर्शनीत्सुकस्य निजजनदर्शन-
लालसस्य मे ‘मनसः’ ‘त्वरता’ व्ययता ।

Notes

1. सोपस्नेहतया—हेतौ श्या ; उप + स्निह् + घञ् = उपस्नेहः । मन्त्रणता ।
तेन सह वर्तमानः यः स इति तुल्ययोगे वह् । तस्य भावः इति सोपस्नेहता ।
तया । Such glossy trees indicate precincts of a city or
residence, comp “सोपस्नेहतया अयोध्याया भवितव्यम्” in Abhi. and “गृह-
विशेष एवायम् सोपस्नेहतया” &c.

2. अभितः—अस्मान् अभितः अस्माकं पुरतः इत्यर्थः ; cp “अभितोवरमुखं
पश्चामि”—Swapna.

3. स्वजनदर्शनीत्सुकस्य—adj to मनसः or मे । स्वे जनाः इति कर्मधा ।
तेषां दर्शनम् इति इतत् ; तच्च उत्सुकः इति सुप्सुपा or ७ तत् । तस्य ।

4. त्वरता—त्वरति इति त्वरः (पचाद्यच्) । त्वर + तल् भावे ; व्ययता ।
This is rather a rare use in this sense. त्वरा serves the
propose equally well.

পতিতমিব শিরঃ পিতুঃ পাদয়োঃ স্নিহ্যতেবাশ্মি রাজ্ঞা সমুত্থাপিতঃ
 ত্বরিতমুপগতা ইব ভ্রাতরঃ ক্লেদয়ন্তৌব মামশুভির্মাতরঃ ॥ ৩ ॥
 সদৃশ ইতি মহানিতি ব্যায়তশ্চেতি মৃত্যুইরিবাহং স্তুতঃ সেবয়া
 পরিহসিতমিবাत्मनस्तত্র পশ্যামি বৈশং চ ভাষাং চ সৌমিত্রিণা ॥ ৪

Prose.—(মম) শিরঃ পিতুঃ পাদয়োঃ পতিতমিব । স্নিহ্যতা রাজ্ঞা সমুত্থা-
 পিত ইবাশ্মি । ভ্রাতরঃ ত্বরিতমুপগতা ইব । মাতরোঃশুভির্মাম্ ক্লেদয়ন্তি ইব ॥ ৩ ॥

সদৃশ ইতি মহান্ ইতি ব্যায়ত ইতি চ—মৃত্যুইরিবাহং স্তুতঃ ইব । তব চ
 সৌমিত্রিণা আत्मনঃ বৈশং পরিহসিতমিব ভাষাং চ (পরিহসিতামিব) পশ্যামি ॥ ৪ ॥

Eng.—Now I perceive that my head has, as if fallen
 at the feet of my father ; I have been as it were, raised up
 by the King ; my brothers has (as it were) hastened to me
 and my mothers are (as it were) wetting me with tears. 3.

(I see)—Servants, waiting upon me are as it were, eulogis-
 ing me saying ‘just like the others of the family’! “how
 grown up”, “a strong bodied fellow !” and the son of Sumitra
 is taunting me with respect to my dress and speech.

Beng.—(এখন দেখতে পাচ্ছি) যেন আমার মস্তক পিতৃচরণে
 পতিত হইয়াছে । স্নেহশীল রাজা যেন আমায় ধরিয়া তুলিতেছেন ।
 ভ্রাতৃগণ তাড়াতাড়ি আসিয়া উপস্থিত হইয়াছেন আর মাতৃগণ নয়ন
 জলে আমায় সিক্ত করিতেছেন ॥ ৩ ॥ “রাজবংশের অগ্রাগ্র সকলেরই
 মত” “বেশ বড় হয়েছেন” “কি দৃঢ়দেহ” —এই প্রকারে স্তুতি করিয়া
 ভ্রাতৃগণ যেন আমার পরিচর্যা করিতেছে । আর সেখানে লক্ষণ
 আমার পরিচ্ছদ এবং ভাষাকে যেন উপহাস করিতেছেন—এই রূপই
 যেন দেখিতেছি ।

Tika.—‘শিরঃ মূর্ছা পিতুঃ দশরথস্য পাদয়োঃ পতিতম্’ অবলম্বন ইব ইতি অহম্

उत्प्रेक्षे । दशरथस्य मृत्युम् अजानतः भरतस्य इयं कल्पना । 'स्निह्यता' माम् प्रति स्नेहं प्रकाशयता 'राज्ञा समुत्थापितः अस्मि' धरातलात्—इति भरतः कल्पते । 'मै भ्रातरः त्वरितम् तूर्णम् उपगताः' मम सकाशम् आगताः ; 'मातरः अश्रुभिः' नयन-वारिभिः (चिरात् दृष्टं) माम् क्लेदयन्ति आर्द्रैर्कुर्वन्ति इति भरतः मानसनेत्राभ्याम् पश्यति । अपिच—'सदृशः' अस्मिन् वंशे उत्पन्नानाम् अपरिषां क्षमाराणाम् तुल्यः इति ; 'महान्' प्राक् यं भरतं वयं दृष्टवन्तः सोऽधुना महान् सज्जात इति, 'व्यायतः' इति—नियतं व्यायामं गृहीत्वा सुदृढकाय इति एवं 'भृत्यैः' परिचारकैः सेवया परिचर्याया [करणे र्या] अहं स्तुतः पूजितः प्रशंसितः इति यावत्—इदमपि भरतः मनसा पश्यति । तत्र च अयोधायाम् च सौमित्रिणा लक्षणेन आत्मनः मम (भरतस्य) वेषम् केकयदेशीयचितं परिच्छद् 'परिहसितम्' उपहसितम् इव मनसा पश्यामि यत् सौमित्रिः केकयदेशीयपरिच्छदभूषितम् माम् दृष्ट्वा उपहसति, (एवं च) 'भाषाम् अपि' केकयदेशीयाम् भाषाम् मया कथ्यमानाम् अपि (तेन परिहासिताम्) पश्यामि मनसा इति ॥ [श्लोकद्वयस्य प्रभाम्निवर्ण्योः मिश्रणात् उपजातिभेदः कन्दः] ॥

Notes.

1. स्निह्यता—स्निह (दिवादि) + शठ तृतीया एकवचनम् । Qual. राज्ञा ।
2. समुत्थापितः—सम् + उद् + स्था + णिच् + क्त कर्मणि । Its उत्तकर्म here is अस्मि ॥ अस्मि is a तिङन्तप्रतिरूपक अव्यय meaning "अहम्" । or अस् + लट्मि = अस्मि; then अहम् is its nom. understood, and समुत्थापितः is pred. to अहम् ।
3. त्वरितम्—त्वर + इतच् जातार्थि । Adv. qual उपगताः ।
4. क्लेदयन्ति—क्लिद् + णिच् लट् अन्ति ।
5. व्यायतः—वि + आ + यम् + क्त ; व्यायामेन दृढीकृतः इत्यर्थः ।
6. वेषम्—कर्मणि रया ; construe—सौमित्रिणा वेषं परिहसितम् भाषां च परिहसिताम् पश्यामि ।
8. परिहसितम्—परि + हस् + क्त कर्मणि । Pred to वेषम् ।

Remark.—(1) परिहसित—this word must follow the process known as लिङ्गविपरिणाम and must be repeated as परिहसिताम् in order to qualify भाषाम् । The construction will be this—वेषम् भाषां च परिहसिताम् पश्यामि । पश्यामि = अवলোকয়ামি, মন্থি ।

(ii) The dress and the dialect of Kekaya was apprehended by Bharata to be an object of Lakshman's ridicule; these two being successive brothers, one ridicules another for his idiosyncrasy. Where is this Kekaya ? It has not been yet definitely identified ; but some scholars hold that it was somewhere in modern Caucasia in western India. Hence probably there was much diff. in dress and dialect.

सूतः—(आत्मगतम्) भोः कष्टम् । यद्यमविज्ञाय महाराज-
विनाशमुदर्कं निष्फलामाशां परिवहन् अयोध्यां प्रवेक्ष्यति कुमारः ।
जानन्निरपि अस्माभिर्न निवेद्यते । कुतः—

Eng. Charioteer (to himself)—Woe to me ! it is that this prince will enter carrying (entertaining) all along such a hope as will end in smoke (or which will not materialise in the end) due to his ignorance of His Majesty's death. Even knowing it I have not reported it to him. Because (or—do you ask why) :—

Beng. सूत - (স্বগত) ও কি কষ্ট ! (কেননা) মহারাজের নিধন-
সংবাদ না জানিয়া পরিণামে নিষ্ফল আশা লইয়া কুমার অযোধ্যায়
প্রবেশ করিবেন ; আমি জেনেও সে সংবাদ (ইহাঁর কাছে) বলি নাই ।
ষেহেতু—

Tika.—भोः कष्टम् दुःखम् ? कथम् ? ग्रन्थ—यद् इत्यादि । ‘उदके’
उत्तरकाले परिणामे इत्यर्थः । ‘परिवहन्’ पोषयन् । ‘निवेद्यते’ विज्ञाप्यते ।

Notes

1. अविज्ञाय—न विज्ञाय । वि + ज्ञा + लृप् ।
2. महाराजविनाशम्—महान् राजा इति महाराजः ; कर्मधा । महतो महादेशः
समासान्त्य । तस्य विनाशस्तमिति इतत् ; obj of अविज्ञाय ।
3. उदके—कालाधिकरणे भो । It means भाविकाले ।
4. निष्फलांशम्—निरस्तम् फलं यस्मात् तामिति वह । Qual. आशम् ।
5. परिवहन्—परि + वह् + शृट् ।
6. प्रवेद्याति—प्र + विश् लृट् स्यति ।
7. ज्ञानदम्भिः—ज्ञा + शृट् लृटोया वहवचन ।
8. अस्माभिः—for मया । It is used in plural by “अस्मदीदृशोश्च”—
इति विकल्पेन वहवचनम् ।
9. निवेद्यते—नि + विद् + णिच् लटते कर्मणि ।

(सूत—) पितुः प्राणपरित्यागं मातुरैश्चर्चुलुब्धताम् ।

जिष्ठभ्रातुः प्रवासं च त्रीन् दोषान् कोऽभिधास्यति ॥५॥

Prose.—कः पितुः प्राणपरित्यागम् मातुः ऐश्वर्यालुब्धताम्, जिष्ठभ्रातुः प्रवासं च
(इति) त्रीन् दोषान् अभिधास्यति ।

Eng.—Who will go to inform him the three mishaps viz
his father's death, his mother's greed for prosperity (king-
dom), as well as his brother's exile ?

Beng.—पितार प्राणवियोग, मातार ऐश्वर्यालोभ आर क्षोष्ठ
भ्रातार प्रवास—ए तिनटौ दोषेर कथा के तौहाके बलिबे ?

Tika.—भरतस्य ‘पितुः’ दशरथस्य प्राणपरित्यागम् प्राणवियोगं तथा (तस्य)
मातुः कैकेयाः ‘ऐश्वर्यालुब्धताम्’ राज्यलोभम् तथा जिष्ठभ्रातुः रामस्य प्रवासं निर्वासनम्

इति एतान् वीन् दोषान् कः 'को नाम जनः भरतम् अभिधास्यति' वदिष्यति ? अहं त
न कदापि अप्रियं सत्यं वच्चास्मीति भावः । [तथाचमनः—“प्रियं ब्रूयात् सत्यं
ब्रूयात् मा ब्रूयात् सत्यमप्रियम्”] ।

Notes.

- 1, प्राणपरित्यागम्—प्राणानां परित्यागः इति द्रुतम् । तम् ।
- 2, ऐश्वर्यालुब्धताम्—ऐश्वर्ये राजाभोगादिषु लुब्धता लोभः तामिति सहस्रपा ।
लुभ् + क्त कर्त्तरि—लुब्धः । तस्य भावः इति तन् । All these have same case
with वीन् दोषान् ।

3. ज्ञाहमातुः—ज्ञाहः आता इति कर्मधा । प्रशस्य + इह = ज्ञाहः । The
charioteer knew that any of these 3 painful news will shock
and upset Bharata. So he desisted from narrating these
unwholesome news to him.

4. अभिधास्यति—अभि + धा + लृट् स्यति ।

(प्रविश्य) भटः—जयतु कुमारः ।

भरतः—भद्र ! किं शत्रुघ्नो मामभिगतः ।

भटः—अभितः (? अभिगतः) खलु वत्त ते कुमारः । उपा-
धयायास्तु भवन्तमाहुः ।

भरतः—किमिति किमिति ।

भटः—एकनाडिकावशेषः कृत्तिकाविषयः । तस्मात् प्रति-
पन्नायामिव रोहिण्याम् अयोध्यां प्रवेक्ष्यति कुमारः ।

भरतः—वाङ्मेवम् । न मया गुरुवचनमतिक्रान्तपूर्वम् ।
गच्छ त्वम् ।

भटः—यदाज्ञापयति कुमारः । (निष्क्रान्तः) ।

भरतः—अथ कस्मिन् प्रदेशे विश्वमिष्ये । भवतु दृष्टम् ।
एतस्मिन् वृक्षान्तराविष्कृतं देवकुले सुहृत्तं विश्वमिष्ये । तदु-
भयं भविष्यति देवपूजा (? दैवतपूजा) विश्वमस्य । अथच
उपोषविष्य प्रवेष्टव्यानि नगराणीति सत्समुदाचारः । तस्मात्
स्थापरातां रथः ।

Eng. Guard—Victory be to the Prince.

Bharat. — Noble one ! has Satrugna approached me ?

Guard.—That prince is close by ; but the preceptors tell you this.

Bh.—What ! what !

G.—Only a “Nadika” or small period remains to close up the period of the Krittikas (Pleides ?). Therefore the Prince should enter on अयोध्या, just on the rising of the star Rohini.

Bh.—Let it be so ; never before have I transgressed (or overrun) the dictates of my preceptors.

G.—As the Prince commands (exit).

Bh.—Now, where shall I take rest ? Well I have found out ; I shall rest a while in the temple just discovered amongst the trees (here). There two things will be done—worshipping and resting as well : one should rest in the vicinity of the town before one enters it—so requires the decorum. Therefore please stop the car here.

Beng.—(প্রবেশ করিয়া) ভট—কুমারের জয় হোক । ভরত—
ভদ্র ! শত্রুর কি আমার কাছে এসেছে । ভট—কাছেই এসেছেন
কুমার । কিন্তু উপাধায় আপনাকে বলিয়াছেন । ভরত—কি, কি

বলেছেন। ভট—কৃত্তিকা নক্ষত্রের (কৃত্তিকা নক্ষত্রের স্থিতি কাল) শেষ হইতে আর এক নাড়ী মাত্র বাকী আছে। সুতরাং রোহিণী নক্ষত্র প্রবৃত্ত হইলেই কুমার অযোধ্যা প্রবেশ করিবেন। ভরত—উত্তম, তাই হবে। আমি কখনই গুরুবাক্য লঙ্ঘন করি নাই। তুমি যাও। ভট—যে আজ্ঞা কুমার (প্রস্থান)। ভরত—এখন কোন খানে বিশ্রাম করি? এই যে ঠিক হয়েছে। এই বৃক্ষরাজির অন্তরালে যে দেবমন্দির দেখিতে পাইয়াছি এইখানেই এক মুহূর্ত্ত বিশ্রাম করিব। তাতে দেব পূজা এবং বিশ্রাম দুইই হ'বে। আর এরূপ শিষ্টাচারও ত আছে যে—নগরের প্রান্তে (উপকণ্ঠে) কিছুক্ষণ বসিয়া তবে নগরে প্রবেশ করিতে হয়। অতএব (এইখানেই) রথ থামাও।

Tika.—অভিগতঃ = মনসমীপমাগতঃ? 'একনাড়ীকাবশেষঃ কৃত্তিকাবিষয়ঃ'—অধুনা গগনে কৃত্তিকানক্ষত্রাণি এব চন্দ্রেণ সমসূত্রী অবস্থিতানি। চন্দ্রস্য কৃত্তিকানক্ষত্রঃ মহাবস্থানকালস্য সমাপ্তিস্তু একনাড়ীকাপরিমিতকালে গতি ভবিষ্যতি—ততশ্চ চন্দ্রঃ রোহিণীনক্ষত্রেণ সহ অবস্থাস্যতি। 'প্রতিপন্নায়াম্' প্রবর্ত্তি এব রোহিণীনক্ষত্রং। গতায়াম্ একনাড়ীকায়াম্ চন্দ্রঃ রোহিণী গমিষ্যতি তদা ইত্যর্থঃ। 'অতিক্রান্তপূর্ব্বম্'—পূর্ব্ব পুরা অতিক্রান্তম্ উল্লঙ্ঘিতম্ ["ভূতপূর্ব্বচরট্" ইতি সূত্রকারনির্দেশাত্ পূর্ব্বশব্দস্য পরনিপাতঃ]। ব্রজাণাম্ অন্তঃ মধ্যভাগে আবিশ্কৃতি ময়া লক্ষিতং দেবকুলে দেবালয়ে। 'উপ' নগরস্য সমীপে—তস্য প্রান্তভাগে ইত্যর্থঃ 'উপবিষ্ট' ইতি। সন্ত-সমুদাচারঃ = সাধুরীতিঃ। 'সমুদাচারঃ'—রীতিঃ, শিষ্টাচারঃ ইতি যাবৎ। কিমিতি কিমিতি—সম্মুখে দিকৃতিঃ।

Notes

1. একনাড়ীকাবশেষঃ—একা নাড়ীকা, a small duration of time কম'ধা। সা অবশেষঃ যস্য স ইতি বহু। Pred. to কৃত্তিকাবিষয়ঃ।
2. কৃত্তিকাবিষয়ঃ—কৃত্তিকায়াঃ বিষয়ঃ অধিকারকালঃ ইতি ইতৎ। Nom. to भवति understood. It is not auspicious to enter a place

during कृत्तिकानक्षत्रम् । कृत्तिका is followed by रोहिणी which is auspicious during यावा, पुरप्रवेश &c.

3. अतिक्रान्तपूर्वम्—पूर्वम् अतिक्रान्तमिति सहस्रपा । For परनिपात of पूर्व see Tika. Bharata was also ever obedient to his superiors.

4. ब्रह्मान्तराविष्कृते—ब्रह्माणाम् अन्तः इतत् । तत्र आविष्कृतं तत्र दृष्टम् सुपसुपा । Seen through the tree i. e. situated there.

5. देवकुले—देवानां कुलं तत्र इति इतत् ।

6. मुहूर्त्तम्—अत्यन्तसंयोगे रया ।

7. विश्वमिष्ये—वि + यम् + लृट्, सी । आत्मनेपदन्तु शिष्टप्रयोगः । परस्मैपदेन भाव्यम् । For यम् is दिवादि परस्मैपदी । An irregular use. In Swapnanataka however we have विश्वमिष्ये where however यम् + णिच् लृट्सी is somehow defensible by the rule “णिचश्च” ।

8. विश्वमः—वि + यम् + घञ् । Here ऋस्व in घञ् comes by the rule “नोदात्तोपदेशस्य मान्तस्यानाचमः” ।

9. सत्-समुदाचारः—सन् समुदाचारः इति कर्मधा । सतां समुदाचारः इति इतत् वा । सम् + उद् + आ + चर् + घञ् ।

10. Remark—उप + उपविश्य = उपोपविश्य । First उप is superfluous. So उपोपविश्य is also an irregular use. उपविश्य serves the purpose equally well. So this is an आर्ध use, for Ramayana has this प्रयोगः ।

11. स्थाप्यताम्—स्था + णिच्, लोट् ताम् कर्मणि ।

सूतः—यदाज्ञापयति आयुष्मान् । (रथं स्थापयति) ।

भरतः—(रथादवतीर्य) सूत ! एकान्ते विश्रामय अश्वान् ।

सूतः—यदाज्ञापयति आयुष्मान् । (निष्क्रान्तः) ।

भरतः—(किञ्चित् गत्वा अवलोक्य) साधुमुक्तपुष्पलाजा-
 विष्कृता वलयः, दत्तचन्दनपञ्चाङ्गुलाः भित्तयः, अवसक्तमाख्य-
 दामशोभोनि द्वाराणि, प्रकीर्णाः वालुकाः । किन्तु खलु
 पार्व्वणोऽयं विशेषः, अथवा आह्निकमास्तिक्यम् । कस्यनु खलु
 दैवतस्य स्थानं भविष्यति । नेह किञ्चित् प्रहरणं ध्वजो वा
 वह्निश्चिह्नं दृश्यते । भवतु, प्रविश्य ज्ञास्ये । (प्रविश्य अवलोक्य)
 अहो क्रियामाधुर्य्यं पाषाणानाम् । अहो भावगतिराकृतौनाम् ।
 दैवतोद्दिष्टानामपि मानुषविश्वासतासां प्रतिमानाम् । किन्तु
 खलु चतुर्दैवतोऽयं स्तोमः । अथवा यानितानि भवन्तु ।
 अस्ति तावन्मे मनसि प्रहर्षः ।

Eng. Charioteer – As the long-lived one commands ; (stops the car).

Bh.—(Having alighted from the car), Charioteer ! Let the horses take rest in a corner (or alone).

Ch.—As the long-lived one commands (Exit).

Bh.—(Going a little and looking), the offerings (to the gods) are (easily) noticeable by the flowers and fried rices—
 profusely (properly) strewn. (दत्तचन्दन etc—Translated before).
Is this speciality due to some festival ? Or it is the daily
 performed rite ? To which god may this temple be
 dedicated ! There is no outer sign—neither the weapon or
 the staff is visible (present) here. However let me enter and
 know. (Having entered and looking) ho, there is artistic
 grace upon these stones (or images) ! Oh ! How impressive are

their appearances ! Though consecrated to gods, yet these images lead me to believe them as human beings ! Is it that there is a group of four deities ! Or let it be anything ; my mind is but full of (excessive) joy.

Beng.—হৃত—আম্রানৈর' যেকপ আজ্ঞা। (রথ থামাইলেন)।
ভরত—(রথ হইতে নামিয়া) হৃত! একদিকে (লইয়া গিয়া) অশ-
গুলিকে বিশ্রাম করাও। হ—যে আজ্ঞে। (প্রস্থান)। ত—(কিছুদূর
গিয়া ও তাকাইয়া) ভালকরে ফুল আর খই ছিটিয়ে পূজার আয়োজন
পরিষ্কৃতিত করা হয়েছে (দেখছি).....(N.B. দত্ত etc—এই অংশের
অনুবাদ পূর্বেই করা হইয়াছে)...একি কোন পর্বদিনের বিশেষ অর্ঘ্যের
অথবা ইহা দৈনন্দিন পূজাবিধি। এটা কোন দেবতার স্থান হবে?
এখানে কোনও প্রকার অস্ত্র, ধ্বজ প্রভৃতি বাহ্যচিহ্ন ত দেখিতেছি না।
যা হউক তেতরে গিয়ে জানতে পাবব। (প্রবেশ করিয়া এবং দেখিয়া)
আহা! পাষাণে কি শিল্প-সৌন্দর্য! আহা মূর্তিগুলির কি ভাবাভিব্যক্তি!
এই প্রতিমাগুলি দেবতাদের বলিয়া নির্দিষ্ট হইলেও এদেরকে মনুষ্য
বলেই মনে হচ্ছে (এদেব দেখলে মানুষ বলেই বিশ্বাস হয়)। এ যে
দেখছি চারিটা দেবতার সমষ্টি। তা যাই হোক! আমার মনে বেশ
আনন্দ হচ্ছে।

Tika. साधुमुक्त इत्यादि—साधु सुष्ठु मुक्तानि न्यस्तानि धानि पुण्यानि तथा ये राजाः तैः आविष्कृताः प्रकाशिताः प्रसफुटिताः इत्यर्थः 'वलस्यः' पूजोपकाराः (अत्र विद्यन्ते) । दत्त इत्यादि...इदं व्याख्यातं प्राक् । 'पार्ष्ण्योऽय' पार्ष्ण्यदिवस-सम्बन्धी अर्थं 'विशेषः' विशिष्टं चतुष्टयम् । किं पार्ष्ण्यदिवसम् अथवा अत्र एतादृशम् विशिष्टम् पूजालुप्तयम् कृतम् ? इत्यर्थः । अथवा 'आश्विनम् दैनिकम् आश्विनम्' पूजाविधिरेवम् । दैनिकं दैवतायाः स्नानम् मन्दिरम् । प्रहरं दैवता-सम्बन्धि आनुष्ठानम् अजो रक्षकः वा दक्षिणम् आश्विनम् नमः नक्षत्रम् । आश्विनविधिम् सुदृढं नमः ।

शिवचिह्नं विशुलम् इन्द्रचिह्नं ध्वजो वा वर्तते, तेन अस्य वर्द्धिभागा दृष्टा कस्य मन्दिरमिदमिति न मया ज्ञातुं शक्यते इति सरलार्थः । प्रविश्य मन्दिराभ्यन्तरं गत्वा 'ज्ञासे' अथगमिष्यामि अभ्यन्तरे मूर्तिं इहा ज्ञासामि कस्य एतत् । 'क्रियामाधुर्यम्' शिल्पकर्मसौन्दर्यम् । 'भावगतिः' भावाभिव्यक्तिः देवभावस्य प्रकाशः आकाशीनाम् मूर्तीनाम् । 'देवतोद्दिष्टानाम्' देवतारूपेण निर्दिष्टानामपि आसा प्रतिमानाम् 'मानुष-विश्वासता'—एताः मानवा एव न तु पाषाण-देवतानि इति विश्वासः प्रतीतिः दर्शकानां जायते । 'चतुर्देवतोऽयं' चतुर्भिर्देवतैः (देवैः) समन्वितः अयं स्तोमः राज्ञिः देवसमष्टिः । यथा—एकादशभिः मूर्तिभिः समन्विता रुद्रदेवताः भवन्ति, तद्वत् किम् इयं देवता चतसृभिः मूर्तिभिः समन्विता ? [यद्वा स्तोमः = यज्ञः । चतुर्देवतोऽयं चतुरः देवान् उद्दिश्य निष्पादित अयं यज्ञः ? प्रहर्षः—आनन्दाधिक्यम् ।

Notes

1. विश्रामय—वि + श्रम + णिच् लोट् हि । The rule "मिता ङस्" demands ङस् in णिच् of मान् root. But still we have वृद्धि or दीर्घ in विश्रामयति । This is due to वा or fixed optionality got in this rule by dragging down "वा" from the rule "वा चित्तविरागे" । Thus the result is some मान् roots do not take ङस् when णिच् follows. श्रम, भ्रम are such due to शिष्टप्रयोग । Comp. "धूर्दगान् विश्रामयेति सः" in Bag. I. Sl. 54.

2. साधुसुक्ता इत्यादि—साधु यथातथा सुक्ता well placed इति सहस्रुपा । पुष्पाणि लाजाश्च पुष्पलाजाः or पुष्पलाजम् with जातिविवक्षा and applying "जातिरप्राणिनाम्" । साधुसुक्ताः पुष्पलाजाः इति कर्मधा । तैः आविष्कृताः इति इतत् । Adj. to वलयः । वलयः plural of वलिः । nom. to विद्वान् &c.

3. पार्वणः—adj. to विशेषः । पार्वणः अयम् इति पार्वन् + अण् । पार्वन् = festival usually of the full-moon and the new-moon days. We here get पार्वण and not पार्विक by the rule "कालात्

ठञ्” for here the general rule “तस्ये दम्” इति अण् is made applicable in supercession of the special rule. Thus Kalidasa uses “शार्वरस्य तमसो निषिद्धये” ।

4. आङ्गिकम्—अहन् + ठञ् । अहनि अहनि आचरितम् इत्यर्थः । Qual. आस्तिक्यम् ।

5. आस्तिक्यम्—आस्तिकः ईश्वर-विश्वासी । तस्यभावः इति व्यञ्जप्रत्ययः । आस्तिक्यं (लक्षणया वृत्त्या) ईश्वर-विश्वाससूचकम् अनुष्ठानम् पूजाविधिः इत्यर्थः ।

6. दैवतस्य—दैवता एव दैवतम् । दैवता + अण् स्वायें । तस्य ।

7. प्रहरणम्—प्र + ह + णट् करणवाच्ये । अस्त्वम् । By these signs one is able to know to which god a temple is consecrated.

8. क्रिया-माधुर्यम्—क्रियायाः शिल्पकर्मणः माधुर्यम् इति इतत् । The skill of sculpture.

9. भावगति—भावस्य गतिः अवगतिः अभिव्यक्तिः—प्रकाशः इत्यर्थः, इतत् । भावस्य = दैवभावस्य । Bharata is startled with the expressions of internal feelings exactly represented on the faces of these images.

10. दैवतोद्दिष्टानाम्—दैवतानि (एताः दैवताः) इति उद्दिष्टानाम् निर्द्दिष्टानाम् इति सहस्रपा । Qual. प्रतिमानाम् । Though apparently the प्रतिमा seem to be with regard to gods, still these appear to be of मानुष । Or दैवते उद्दिष्टा etc,

11. मानुषविश्वासता—मानुषः मानुषसम्बन्धोयः (एते न खलु देवाः अपितु मानुषाः एव) विश्वासः (दर्शकानां प्रतीतिः) इति कर्मधा । तस्यभावः इति तल् प्रत्ययः । The compound word is somewhat peculiar. The प्रतिमा appeared to be of मानुष ।

12. अतुर्दैवतः—अत्वारि दैवतानि अवयवा अस्य इति तद्धितार्थद्वयः । [तद्धितप्रत्ययस्य लोपः पञ्चगुः इतिवत् ।]

13. स्तोमः = राजिः समष्टिः । प्रतिमासमूहः इत्यर्थः—this collection of statues ; or स्तोम means यज्ञ । A यज्ञ to 4 gods is done here,

[N. B. Alternative exposition—चतुर्भिः देवतैः निष्पाद्यः इति तद्वितार्थः द्विगुः । “द्विगोलुं गनपत्ये” इति शैषिकस्य प्रत्ययस्य लुक् । तादृशः स्तोमः यज्ञः] ॥

कामं देवतमित्येव युक्तं नमयितुं शिरः ।

वार्षलस्तुप्रणामः स्यादमन्त्रार्चि तदैवतः ॥ ५ ॥

Prose order.—कामं देवतम् इति एव (मम) शिरः नमयितुम् युक्तम् । (किन्तु) अमन्त्रार्चि तदैवतः प्रणामः वार्षलः स्यात् । Or --वार्षलः प्रणामः स्यात् ।

Eng. — True, I should bend down my head because of its being a deity ; but the salutation—in which the god is not adored with a mantra, is (as good as) the reverence done by a Sudra.

Beng. — अवश “देवता”—এই জন্ত মস্তক অবনত করা উচিত হুটে ; কিন্তু দেবতাকে মন্ত্রদ্বারা অর্চনা না করিয়া (আমার) যে প্রণাম—তাহা শূদ্র-প্রণামেরই তুল্য ।

Tika. कामम् [अकामानुमतौ कामम् अव्ययम्-’ इत्यं “दैवतम्” इयं प्रतिमा देवता एव अनेनैव कारणेन शिरः मस्तकं नमयितुम् देवताचरणे पातयितुम् युक्तम् उचितम् ; परं ‘अमन्त्रार्चि तदैवतः प्रणामः’—मन्त्रीश्वारणेन देवतायाः अर्चनं न कृत्वा आचरितः यः प्रणामः स तु ‘वार्षलः’ शूद्रोचितः स्यात् भवेत् । अयमाशयः—शूद्राणां मन्त्रीश्वारणेन देवपूजने अधिकारो नास्ति ; ते देवतां केवलम् प्रणमन्ति एव ; अर्चं तु अत्रियः अतो मया समन्तीश्वारणम् अर्चनम् विधाय प्रणामः आचरितव्यः । अथ तु मया तत् न कृतम् अपि तु केवलम् प्रणाममहं कृतवान् तेन हि अयममया कृतः प्रणामः शूद्रप्रणामतल्पो भवति ।

Notes

1. दैवतम्—इति योगे प्रथमा by the dictum—कश्चिन्निपाते-
नाभिधानम् ।

2. असन्वाञ्चितदैवतः—adj. to प्रणामः । अविद्यमानाः सन्वाः यस्मिन्
तत् यथा तथा इति असन्वम् । सन्वरहितम् (adverb). असन्वम् (यथातथा)
अञ्चितमिति सङ्गसुपा । असन्वाञ्चितम् दैवतम् यत स इति बहु ।

3. वार्षलः—Predicative or adj. to प्रणामः । वृषलः शूद्रः । तस्य
अयमिति वृषल + अण् = वार्षलः—शूद्रसम्बन्धी । Bharata now offers a
प्रणाम here as Sudras do, for he was not sure of the particular
diety there, or because later on he will perform द्विजप्रणाम after
knowing the details. Bharata however is भक्तिसन्त on all Gods.

(प्रविश्या) देवकुलिकः—भोः नैत्यकावसाने प्राणिधर्ममनु-
तिष्ठति मयि कोन खल्वयमासां प्रतिमानामल्पान्तराकृतिरिव
प्रतिमागृहं प्रविष्टः । भवतु प्रविश्या ज्ञास्ये । (प्रविशति) ।

भरतः—नमोऽस्तु ।

देवकुलिकः—न खल न खल, प्रणामः कार्यः ।

भरतः—मा तावद् भोः—

Eng.—Priest.—Well, who is it—that bears an appearance
slightly different from that of the images here—and that has
entered the temple, while I, after having finished my daily
rites, was engaged in the affairs (meant) for the subsistence of
life ? However—let me enter and then learn. (Enters).

Bharata. — I Salute (thee).

Priest.—Well—Sir, do not salute (me)—please don't.

Bharat. — Why not Ho ?

Beng.—মন্দিরাধিকারী—একি ! আমার নিত্যক্রিয়া শেষ করিয়া
ভোজনাদি প্রাণিধর্মের অন্তর্গত ব্যাপ্ত থাকাকালে কে এ প্রতিমা-
গৃহে প্রবেশ করিয়াছে। এর আকার ত প্রতিমাদের মূর্তি হইতে
বেশী পৃথক্ নয়। আচ্ছা প্রবেশ করিয়াই জানিব। (তিতরে প্রবেশ)।
ভরত—প্রণাম।— অধিকারী—না না, প্রণাম করিবেন না। ভরত—
কেন হে প্রণাম করিব না।

Tika.—দেবকুলিক:—দেবকুলে নিযুক্ত:, দেবকুলস্য মন্দিরস্য-অধ্যক্ষ:—পুরোহিত:
ইত্যর্থ:। [“তব নিযুক্ত” ইতি ঠক্। নিপাতনাৎ বৃদ্ধ্যভাব:।]। নৈত্য়কাবসানে
নৈত্য়কস্য নৈত্য়কর্মণ: পূজাদিরিত্যর্থ: অবসানে—অন্তে। ‘প্রাণিধর্ম’ জীবধর্ম’ জীবন-
রক্ষায় আশ্রয়ণীয়ম্ ক্রত্য়ম্ ভোজনাদিকম্। অনুতিষ্ঠতি প্রকৃষ্মতি ময়ি। অল্পান্নরা-
ক্ৰতি: প্রতিমাভ্য: ঈষদেব ভিন্নাক্ৰতি:, প্রায়েণ প্রতিমাभि: সত্ৰশীম্ এব সুন্দরীম্ মূর্তীম্
পরিবহন্ত ইত্যর্থ:। [‘সাসী’ ইতি অনুপসর্গে কতৃ-গামিনিক্রিয়াফলে আত্মনেপদম্]।

Notes

1. নৈত্য়কাবসানে—ভাবে ওমী; নিত্য়স্য ইদম্ or নিত্য়দেয়তে কার্যম্ ইতি
নিত্য় + অণ = নৈত্য়ম্। তদেব ইতি নিত্য় + কন্ স্বার্থে = নৈত্য়কম্। Compare
“নৈত্য়ক’ বিধি’ ব্রহ্ময়জ্ঞরূপম্”—Kulluka under Manu II. Sl. 104.
নৈত্য়কম্ নিত্য়ক্রিয়া। তস্য অবসানম্ তস্মিন্ ইতি ইতন্ ৭।

2. প্রাণিধর্মম্—obj. to অনুতিষ্ঠতি, প্রাণিণাং ধর্ম: ইতি ইতৎ।

3. অনুতিষ্ঠতি—অনু + স্ত্য + ষ্ঠ + ওমী একবচন—adj. to ময়ি —
which is an instance of ভাবে ওমী।

4. অল্পান্নরাক্ৰতি:—adj. to ক:। অল্পম্ ঈষৎ অন্তর’ ভেদ: পার্থক্য-
মিতি যাবৎ যস্যা: সা অল্পান্নরা। ঈষদেব ভিন্না। প্রায়েণ সত্ৰশী ইত্যর্থ:।
সাত্ৰশী আক্ৰতি যস্য স ইতি বহু। The দেবকুলিক noticed the similarity
of আক্ৰতি between মরত and the statues there.

वक्तव्यम् किञ्चिदस्मासु विशिष्टः प्रतिपाल्यते ।

किं कृतः प्रतिषेधोऽयम् नियमप्रभविष्णुता ॥ ७

Eng.—Do you want to tell me anything ? (or is it that) you are waiting for some distinguished person ? What for is this prohibition ; or is it pursuant to some rule (custom) ? [Or—due to arrogance of power of penance].

Prose order.—‘अस्मासु किञ्चित् वक्तव्यम् (अस्ति) ? किं विशिष्टः (जनः) प्रतिपाल्यते । किं कृतः अयं प्रतिषेधः ? (किं) इयम् नियमप्रभविष्णुता (स्यात्) ? ।

Beng.—आयात्क किं किछु बनिते छान ? कोन महत्तर ব্যক্তির প্রতীক্ষা করছেন কি ? এ নিষেধ কিএর জন্ত ? অথবা ইহা কি নিয়মপ্রভুত্বিতাই (অথবা তপঃক্ষমতাজনিত ঔদ্ধত্য) ।

Tika.—‘अस्मासु’ विषये माम् प्रति किञ्चित् किमपि वक्तव्यं कथनीयं तव अस्ति ? अपि माम् किमपि वक्तुं कामो भवान् इत्यर्थः ? । (अथवा) विशिष्टः सन्तः मान्य-तः कश्चित् जनः प्रतिपाल्यते त्वया प्रतीच्यते ? कश्चित् पूज्यतरः जनः अथ आदौ प्रणतिं विधास्यति तत् पश्चादेव अन्येन केनापि प्रणामः कर्त्तव्यः इति निश्चित्य किं त्वम् कश्चित् पूज्यतरं जनम् प्रतीच्यसे ? इति भावः । ‘किं कृतः’ मया अनुमितयोः कारणयोर्मध्ये किं नाम कारणम् आश्रित्य विहितः ‘अयं प्रतिषेधः’, यदा मम प्रणति-करणे नियमोऽत्र विद्यते यस्य हेतोः त्वया अहं निवारितः इति सरलार्थः । यद्वा—तव ‘नियमप्रभविष्णुता इयम्’ तव तपोनुष्ठानप्रौढिः किम् ?

Notes

1. अस्मासु—विवक्षावशात् कारकाणि इति विवक्षायाम् ७मी । अस्मान् उद्दिश्य इत्येव अर्थः ।

2. विशिष्टः—An adj., used substantively. Some distinguished person, उक्तं कर्मणि १मा ।

3. प्रतिपाल्यते—प्रति + पा + णिच् + लट्ते कर्त्तृणि । Is being waited on by you.

4. किं कृतः—किम् केन (केन हेतुना) कृतः इति सुप्-सुपा । Or these are two separate words.

5. नियमप्रभविष्णुता—subj. to अस्ति understood. प्र + भू + इष्णु = प्रभविष्णु प्रभावशीलः । तस्य भावः इति तत् । This is a vedic usage by the rule "भुवश्च" । See Sak—"यत् प्रभविष्णवे रोचते" । नियमस्य विधानस्य प्रभविष्णुता प्रभावशीलता इति इतत् । Persuance to some custom ; or due to arrogance of power. This sloka is an instance of Bhasa's illiptical use of sentences.

देवकुलिकः—न खलु एतैः कारणैः प्रतिषेधयामि भवन्तम् ।
किन्तु दैवतशङ्कया ब्राह्मणजनस्य प्रणामं परिहरामि । क्षत्रिया
ह्यवभवन्तः ।

भरतः—एवम् । क्षत्रिया ह्यवभवन्तः । अथ के नामात्र-
भवन्तः ।

देवकुलिक—इक्ष्वाकवः ।

भरतः—(सहर्षम्) इक्ष्वाकवः इति । एते तेऽयोध्याभर्तारः ।

Eng. Priest.—It is not that I prohibit you for these reasons ; but I (want to) avoid the salutation by a Brahman, mistaking these for gods, these are (the images of) kshattriyas.

Bharat. Oh I see ; these are kshattriyas. Then, who are these ?

Priest.—These are born in the line of Ikshvaku.

Bh.—(With joy) These are of the Ikshvaku dynasty ; then these are the rulers of Oudh.

Beng.—शक्तिराशिकारी—এ সব কারণে আপনাকে আমি নিষেধ

करिंतेहिना । किञ्च एदेरके देवता मने कारेया कोन बाक्कण पाछे
अणाम करेन—सेटोई निवारण करिंतेहि ; एरा कज्जिण । भरत—
७ !—एरा कज्जिण । आछा—एरा कारा ? देवकुलिक—एरा ईक्काकु-
वन्शीय । भरत (हर्षगहित) एरा अयोध्याय शानक ।

Tika—‘प्रतिषेधयामि’ निषेधयामि । ‘किन्तु दैवतशङ्कया’ एतानि दैवतानि एक
इति भान्त्या ‘ब्राह्मणजनस्य प्रणामम्’ विप्रैः कार्याम् प्रणतिम् ‘परिहरामि’ वारयामि ।
भरतं ब्राह्मणं मन्यमानो दैवकुलिकः कथयति—“कस्मिन् ब्राह्मणः एतानि
दैवतानि इति मत्वा एतानि प्रणमेदिति प्रागेव निषेधवाक्यम् उच्चारयामि” । ननु
ब्राह्मणैः कृते प्रणामे कोदोषः इति उत्तरं पठति—‘अविद्या हि अवभवन्तः’ माननीयाः
एते अविद्या एव । न ब्राह्मणाः न वा दैवताः अविद्याणाम् मूर्त्तयः एता इति भावः ।
अविद्याश्चेत् ? किं तेषाम् नाम गोवं वा । इत्थाकवः इत्थाकुवन्शीयाः एते ।

Notes

1. दैवतशङ्कया—छती श्या । दैवतम् इति शङ्का इति सहस्रपा । or दैव-
तस्य शङ्का (भयः) इतत् ।

2. ब्राह्मणः जनः इति कर्मधा । तस्य । शिषे ह्छी related to प्रणामम् ।

3. प्रतिषेधयामि—प्रति + सिध + स्वार्थे णिच् + लट् । प्रतिषेधामि serves
the purpose equally well.

4. इत्थाकवः—इत्थाक्केः गोधे उत्पन्नाः । “लक्षणावस्था इत्थाकुशब्दः इत्थाकु-
वन्शीयः, इत्थाक्कोः गोवापत्यम् इत्यर्थे प्रयुक्तः” । This is after Bhattoji
Dikshit – compare “रघुनामन्वयं वक्ष्ये इति तु तदपत्ये लक्षणाया” । Cons-
true एते इत्थाकवः भवन्ति ।

(भरत) एते ते दैवतानामसुरपुरवधे गच्छन्तप्रभिसरो—

मेते ते शकलोके सपुरजनपदा यान्ति स्वसुहृतैः ।

एते ते प्राप्नुवन्तः स्वभुजवलजितां कतृसां वसुमती-

मेते ते मृत्युना ये चिरमनवसिताम्हन्दं मृगयता ॥८॥

Prose.—এতে তে (যে) দৈবতানাম্ অসুরপুরবধে অমিসরী (অমিসরণ) গচ্ছন্তি ।
এতে তে যে সপুৰজনপদা স্বসুহৃদৈঃ শকলৌকে যান্তি । এতে যে স্বভুজবলজিতাম্
কৃত্বা বসুমতী প্রাপ্নবন্তঃ (ভবন্তি) । এতে তে যে হৃন্দং সৃগযতা স্তুনা শিরম্
অবসিতাঃ ।

Eng.—These are they who lead the van of the gods in
destroying the cities of the demons ; it is they who resort to
the domain of Indra through their own merits with all the
citizens and villagers ; these are the persons that enjoy the
entire earth by the prowess of their own arms ; and it is for
these that death wait pursuant to their own wills.

Beng.—ইহারা এই অসুরনগরী উন্নতনে দেবতাগণের অগ্রভাগে
গমন করেন । ইহারা এই নিজের স্কৃতি বলে নগর ও জনপদবাগিগণহ
ইহালোক পাইয়া থাকেন । ইহারা এই নিজের বাহুবলে সমগ্র বসুমতী
জয় করেছিলেন, আর ইহাদেরই ইচ্ছানুযায়ী হইয়া মৃত্যু ইহাদের জন্য
দীর্ঘকাল অপেক্ষা করেন ।

Tika.—‘এতে’ এতাঃ মূর্ত্যয়ঃ ‘এব তে’ তেষাম্ নাম যে ‘দৈবতানাম্’ ইন্দ্রাদীনাম্
অসুরপুরবধে দৈত্যপুরবধে ‘অমিসরীম্’ রণমূৰ্ছাণি স্থিতিম্ গচ্ছন্তি ভজন্তি । এতে
এব ইচ্ছাক্রমে অসুরৈঃ সহ দেবানাং সমরকালি দেবসৈন্যে পুত এব অভিযান্তি । সন্যে
ভরতঃ, শঙ্করাসুরেণ সহ ইন্দ্রপলাবলম্বিনঃ দশরথস্য রণবার্তাম্ স্মৃতা হর্ষাদ্রিকাত
হৃদং কথয়তি । ‘এতে তে’ যে ‘সপুৰজনপদাঃ’ পৌরবাসিভিঃ তথা জনপদবাসিভিঃ
সমীপে এব ‘স্বসুহৃদৈঃ’ আত্মপুণ্ড্রবর্জৈঃ ‘শকলৌকে’ ইন্দ্রধাম যান্তি গচ্ছন্তি । ইতি
সন্যে বিশেষতঃ রঘুদশরথগ্নীঃ প্রশংসা । ‘এতে তে যে স্বভুজবলজিতাম্’ আত্মবাহু-
বলেন বিজিতাম্ ‘কৃত্বা’ সিংখিলাম্ বসুমতীং ধরিত্বীম্ ‘প্রাপ্নবন্তঃ’ লভমানাঃ ভবন্তি
ইতি । ইতি সর্বৈবাংদিলীপাদীনাং প্রশংসা । এতে তে যে ‘হৃন্দং সৃগযতাঃ’—“ধরাবাসঃ স
অবসিতঃ—অধুনা মরশমসিত্য নাম দিবলোকং গম্যতু” ইতি এবমুতান্ তেষাম্ এব
হৃন্দং হৃচ্ছাম্ (অধিগ্রাসম্) সৃগযতা অনিচ্ছতা ‘স্তুনা’ সমরাজেন ‘শির’ দীর্ঘ-

कालम् अनवसिताः' अनाशिताः (अतएव) प्रतीक्षिताः इति भावः । यावत् तेषां हृदि मरणवासना नोदेति तावत् यमः तान् न विनाशयति तेषां कृते प्रतीक्षमानस्तिष्ठति, अतएव ते स्वेच्छामरणाः सर्वे इच्छाकवी राजानः इति भावः । [सुवदनाव्रणम्, लक्षणं यथा—“श्रेया सप्तान्श्वडभिः मरभनययुताः भौगः सुवदना] ।

Notes

1. असुरपुरवधे—विषयाधिकरणे भावे वा ७मी । सुरविरोधी इति असुरः नञतत् । तेषां पुरम् इति इतत् । The base is पुर here. तस्य वधः इति इतत् । हन् + अप् = वधः । वध can not be of असुरपुर but of असुरपुरवासिन् । So असुरपुर = असुरपुरवासिन् । Or वध = destruction. Then असुर-पुरवध = destruction of demon city. Anyhow the compound is somewhat queer and is adopted from Ramayana by Bhasa'.

2. अभिसरौम्—obj to गच्छन्ति । अयगतिम् इत्यर्थः । अभि + सृ + इ औणादि = अभिसरि वा अभिसरी (optional डौष् by “कदिकारात् अक्त्रिन्ः ।”) meaning अभिसरण for helping another ; comp अभिसरि in IV 17.

3. स्वपुरजनपदाः—adj to एते । पुरम् लक्षणावस्था पुरवासिनः । जन-पद place। तथैव जनपदवासिनः । पुरम् च जनपदः च इति पुरजनपदौ हन् समासः । ताभ्याम् सङ्घं बद्ध्वा यो ये ते इति वद् ।

4. स्वसुकृतैः—करणे ३या । सुष्टु कृतम् इति प्रादितत् । पुण्यम् इत्यर्थः । स्वं स्वस्य वा सुकृतम् इति कर्मधा or इतत् ।

5. शकलौके—निवचन्या ७मी । शकस्य लोकस्त्वस्मिन् इति इतत् । शकलौक यस्मिन् should be more proper here.

6. स्वभुजवलजिताम् —obj to वसुसतीम् । स्वस्य भुजौ इति इतत् ; (or कर्मधा as before) ; तयोर्बलमिति इतत् । तेनजिता तामिति इतत् ।

7. प्राप्नुवन्तः—प्र + आप् + शठ प्रथमा बहुवचन ; adj to एते ।

8. छन्दम्—इच्छाम् ; obj to मृगयता । छन्दस् is also correct

9. कृमयता—कृम (चुरादि) + कृत् द्वितीया एकवचन ; adj to कृमयता ;
'कृम, चुरादि is usually आत्मनेपदी ; cp "कृमं कृमयते वनयूषिकात्" &c ; so
कृमयमाण should have been proper here . An irregular use.

10. अनवसिताः—न अवसिताः इति नञतत् । अव + सो + क्त = usually
अकर्तृक । But here it is used transitively. Bharata feels deli-
ghted for his race.

(भरत) भोः यदृच्छ्या खलु मया महत् फलमासादितम् ।
अभिधीयताम् कस्तावदत्तभवान् ।

देव—अयं खलु तावत् सन्निहितसर्वरत्नस्य विश्वजितो
यज्ञस्य प्रवर्त्तयिता प्रज्वलितधर्मप्रदीपो दिलीपः ।

भरतः—नमोऽस्तु धर्मपरायणाय । अभिधीयताम् कस्तावद-
त्तभवान् ।

देव—अयं खलु तावत् संवेशनोत्थापनयोरनेकब्राह्मणजन-
सङ्घस्यप्रयुक्तपुण्यगृहशब्दरवो रघुः ।

Eng. Bh.—well ! I have accidentally come across a very
great gain. Please tell me who is this revered one ?

Priest—This is Dilipa who having collected all the jewels
performed the Viswajit ceremony and thereby burnt the
light of religion.

Bharat = Bow to this pious one. Then please tell me who
is that ?

Priest—This is Raghu uttering whose name thousands of
brahmans call the day an auspicious one (to them or to him)
at the time of going to bed and rising up.

Beng. ভরত—ওহে ইচ্ছামত এখানে আগিয়া (অথবা ঘটনাচক্রে বা আকস্মিকভাবে আগিয়া) আমি মহৎ ফল প্রাপ্ত হইলাম। আচ্ছা বলুন এই মাননীয় ব্যক্তিটা কে? দেব—ইনি মহারাজ দিলীপ—যিনি সমস্ত রত্নরাজি আহরণ করিয়া বিশ্বজিৎ যজ্ঞের প্রবর্তন করতঃ ধর্মের প্রদীপ প্রজ্জ্বলিত করিয়াছেন। ভরত—ধর্মপরায়ণ দিলীপকে প্রণাম। বলুন এই পুজনীয় ব্যক্তিটা কে? দেব—ইনি রঘু—যাঁহার উদ্দেশ্যে সহস্র সহস্র ব্রাহ্মণ শয়নে ও উত্থানে পুণ্যাহ্বান করেন (বা—আজ তাঁর পুণ্য দিন এইরূপ বলিয়া থাকেন)।

Tika. — 'यदृच्छ्या' स्त्रिच्छ्या विचरन् अहम्, यदा यदृच्छ्या दैवात्। 'फलम् आसादितम्' अधिगतम् मया। 'सन्निहितसर्वरत्नस्य' धरणी विजित्य आहतनिखिल-धनस्य 'विश्वजितो' विश्वजिदिति नाम्ना प्रमिद्वस्य 'यज्ञस्य प्रवर्त्तयिता' सम्यादयिता अनु-ष्ठाता इति यावत् 'प्रज्वलितधर्मप्रदीपः' धर्मरूपं प्रदीपम् प्रज्वाल्य स्थितः धर्माचार-पराकाष्ठां प्रदर्श्य दशदिशः उज्ज्वलाः विधाय स्थितः दिलीपः! 'धर्मपरायणाय' धर्मा-वताराय। स'वेश इत्यादि—'स'वेशने' रात्रौ निद्रागमनकाले तथा 'उत्थापने' प्रभाति शय्यायाः गौरीत्यानकाले च अनेकब्राह्मणसहस्रैः अगाधतेरेवविप्रैः प्रयुक्तपुण्याहशब्द-रवः उच्चारितः पुण्याहशब्दः अद्य पुण्याहम् अस्तु इत्येव शब्दः एव रवः ख्याति र्वैस्य स रघुः। ईदृशी खलु रघोः पुण्यकौर्त्तिख्यातिर्यत शयने उत्थाने च बहुवः एव विप्राः तस्य नाम उच्चार्य अद्य मे पुण्याहमस्तु यदा अद्य ते पुण्याहमस्तु इति क्लामयन्ति।

Notes

1. यदृच्छ्या—या ऋच्छा (गतिः) इति यदृच्छा, कर्मधा। तथा।
2. आसादितम्—आ + सद + णिच् + क्त कर्मणि।
3. सन्निहितसर्वरत्नस्य—adj to विश्वजितः। सर्वाणि रत्नानि इति कर्मधा। सन्निहितानि सर्वरत्नानि यस्मिन् तस्य इति बहु। In विश्वजित् sacrifice first all रत्न of the वसुधा are collected and then gifted in the sacrifice to allsutors' &c. See Raghu. IV-V

4. प्रवर्त्तयिता—प्र + हृत् + णिप् + टच्च् । In यज्ञस्य प्रवर्त्तयिता, यज्ञस्य has ऋदयीने कर्मणि षष्ठी ।

5. प्रज्वलितधर्मप्रदीपः—धर्म एव प्रदीपः इति कर्मधा । यद्वा धर्मरूपः प्रदीपः इति आलङ्कारिकसम्मतः रूपकसमासः । प्रज्वलितः प्रदीपः धर्मप्रदीप यस्य येन वा स इति बहु । Note that it was Raghu and not Dilipa who first performed विश्वजित् Sacrifice ; see Ramayana and Raghu IV “स विश्वजितमाजङ्गे सर्वस्वदक्षिणम्” । This statement of Bhasa is a deviation from these, Hence to support our poet we take प्रवर्त्तयिता to mean a helper ; thus दिलीप was a helper by promoting the यज्ञ through his son.

6. संवेशनीत्यापनयोः—कालाधिकरणे ऽमी । संवेशनं (निद्रागमनं) च उत्थापनं (शय्यायाः गावस्य उत्थापनं च) इति द्वन्द्वसमासः । उत्थापन should denote both rising and rousing from निद्रा ।

7. अनेकब्राह्मणजनसहस्रप्रयुक्तपुण्याहशब्दरवः—adj to रवः । ब्राह्मण एव जनः — कर्मधा । न एकः इति नञ्जतम् । अनेकश्च अनेकश्च अनेकश्च इति अनेके एकशेषः । See Kirat XIV, अनेके ब्राह्मणजनाः इति कर्मधा । तेषां सहस्रानि इतत् । तैः प्रयुक्तः इतत् । पुण्यम् अहः इति पुण्याहम् “राजाहसखिभ्यष्टच्” इति समासान्तः । पुण्याहम् and मुदिनाहम्—these two are used in the neuter gender. पुण्याहम् इति शब्दः सहस्रुपा । अनेकब्राह्मणजनसहस्र प्रयुक्तः पुण्याहशब्दः इति कर्मधा । स (एव) रवः ख्यातिर्यस्य स इति बहु । Thousands of ब्राह्मण utter पुण्याहमन्त्र with regard to him ; or thinks their पुण्याह by remembering him, the performer of यज्ञ and status of Indra. The exp. of this word should be—uttering of पुण्याह मन्त्र, with regard to रवः, for the next sentence says that “this even could not save him.”

भरतः—अहो बलवान् मृत्युरेतामपि रक्षामतिक्रान्तः ।

নমোঃস্তু ব্রাহ্মণজনাবেদিতরাজ্রফলায় । অভিধৌয়তাম্ কস্তাব-
দব্রভবান্ ।

দেব—অয়ং খলু তাবৎ প্রিয়াবির্যোগনির্বেদপরিত্যক্তরাজ্র-
ভারঃ নিত্যাবমৃত্যুজ্ঞানপ্রশান্তরজাঃ অজঃ ।

ভরতঃ—নমোঃস্তু স্নানধনীয়পশ্চাত্তাপায় । (দশরথস্য প্রতি-
মামবলোকয়ন্ পর্যাঙ্কুলো ভূত্বা) ভোঃ ! বহুমানব্যাক্তিমে নমনসা
সুব্যক্তং নাবধারণতাম্ । অভিধৌয়তাম্ কস্তাবদব্রভবান্ ।

Eng. Bh. — Alas ! how strong is death that has set such
a protection at naught (or—has defied these protective
measures in পূর্ণাহমন্তবচন), Salutation to him who had
dedicated the benefits (fruits) of his administration to the
Brahmans. Please tell me who this is ?

Priest.—This is Aja who left the burden of administration,
on account of apathy consequent on the death of his beloved
wife and suppressed his “Rajas” (ambition and the like) by
daily taking ceremonial ablution.

Bh.—I bow down to him whose repentance is worthy ;
(beng perturbed while looking at the image of Dasarath)
well ! my mind being diverted in showing respect (paying
high tribute), I could not clearly ascertain (understand) this.
Please tell me who this is

Beng. ভরত—অহো ! বলবান্ মৃত্যু এরূপ রক্ষাকেও অতিক্রম
করিয়াছে । যিনি ব্রাহ্মণবর্গকে তাঁহার রাজ্যফল নিবেদন করিয়াছেন
তাঁহাকে প্রণাম । বলুন এইবার ইনি কে । দেব—ইনি হচ্ছেন রাজা

अज्ज विनि काष्ठाविद्योगे निर्विण्ण इहेया राज्याभारं परित्यागं करतः
 प्रेत्यहं यज्जाञ्जलाने रज्जोञ्जं प्रशमितं करिमाञ्जिलेन । त—याहारं
 अनुतापं श्लाघनीयं एवम् व्यक्तिं प्रणम्य करि । (दशरथेन प्रतिमा
 देखिते देखिते आकुलहृदये) ओहे ! आमी सम्मानप्रदर्शने विस्मिन्-
 मना इहेया परिष्कारभावे सब (वा एहेटा) बुद्धिते परि नहि । आवारं
 बज्जुन एहे माननीयं व्यक्तिं के ।

Tika.—‘एतामपि रक्षा’ ब्राह्मणानाम् आशीर्वादरूपम् रक्षयम् अतिक्रान्तः
 अतिक्रम्य गतोमृत्युः । ब्राह्मणानाम् आशिषः अपि अतिक्रम्य आशीर्भिः परिरक्षितम्
 रघुम् अपहृतवान् खलु प्रबली मृत्युरिति भावः । ब्राह्मण-जनावेदितराज्यफलाय—
 यः राज्यस्यफलं ब्राह्मणेभ्यो निवेदितवान् तस्मै रघवे । ‘प्रिया-विद्योगनिर्वेदपरित्यक्त
 राज्यभारः’—प्रियाविद्योगेन स्वकान्तायाः इन्दुमत्याः मरणेन उत्पन्नः निर्वेदः
 विषादः अनासक्तिरिति यावत्, तेनैव हेतुना येन राज्यभारः शासनभारः परित्यक्तः
 तादृशः, ‘नित्यावभृथज्ञानप्रशान्तरजाः’—नित्यं प्रत्यहम् अवभृथस्नानेन यज्ञावसाने
 आचरितेन ज्ञानेन प्रशान्तम् उपशमितं रजः रजोगुणः—तथा तस्य कार्यम् उच्चाभि-
 लाषादि चाञ्चल्यं—यस्य तादृशः । ‘श्लाघनीयपश्चात्तापय’ यस्य पश्चात्तापः अनुतापः
 श्लाघनीयः ‘प्रशंसनीयो भवति तादृशाय । बहुमानव्याच्छिन्ने मनसा—एताभ्यः
 प्रतिमाभ्यः बहुमानम् विशिष्टं सम्मानं प्रदर्शयितुम् व्याच्छिन्नं मनः, तेन । सुव्यक्तम् यथा
 तथा सुष्ठु सुस्पष्टमिति यावत् (यथा—सुव्यक्तं वस्तु) नावधारितम् न अवधारितम्
 निर्नीतम्—के एते इति सम्यक् नाधिगतं मया ।

Notes

1. एताम् रक्षाम्—this refers to the पुण्याहमन्त्र uttered by the
 Brahmanas with regard to the protection of Raghu. Death
 defied such protective measure and snatched even him away.

2. ब्राह्मणजनावेदितराज्यफलाय—ब्राह्मण— एव जनः इति कर्म । तेभ्यः
 आवेदितः इति सङ्केतः । राज्यस्य फलम् इति इतत् । ब्राह्मणजनावेदितं राज्यफलं
 येन तस्मै बद्धः । आ + विद् + शिच् + क्त कर्मणि = आवेदितः ‘निवेदितः समर्पितः’

इत्यर्थः । Adj. and substantively. नमश्चन्द्र्यागे ४र्थी । Raghu's devotion and sacrifice for Bāhuvīra is well known and is aptly described by Kalidasa in Rag. V.

3. प्रिया-विद्योगनिर्वोदपरित्यक्तराज्यभार —adj. to अज । प्रियाया विद्योग इति इतत् । तेन निर्वोद इतत् with हेता इय । यद्वा तन्त्रय निर्वोद इतत् णाकपार्थिवादि । तन परित्यक्त इति इतत् तादृश राज्याभार यन यस्य वा म इति वह । राज्यस्य भार इति इतत् ।

4. नित्यावभ्यस्यस्नानप्रशान्तरजा —adj. to अज । अवभ्यस्य एव स्नानं नित्यं कर्मधा । अवभ्यस्य —ablution taken at the completion of the duty नित्यम् (यत्) अवभ्यस्यस्नानम् कर्मधा । This shows that he duly performed his sacrifice and took his ablution thereafter तन प्रशान्तम् इतत् । तादृशम् रज यस्य स इति वह । प्रशान्त —प्र + शम् + णिच् क्त कर्मणि । अशमित is also correct by वा दा तशान्तपूर्णमपष्टकृन्नष्टा ” । रज — रजस् is both dust, and रजागुण with its functions such as ambition activity, restlessness and the like, one of उपष्टम् च न च रज —Sankhya-Kaika Mark how skillfully Aja is also raised to the status of Raghu &c. by our Poet See Act IV

5. आघनोयपशान्तापारा—आघनोय आया पशान्ताप यस्य तस्मै वह । पशान्त कृत ताप इति शाक पार्थिवादि ।

6. बहुमानव्यान्निपतेन —adj. to मनसा (करणे तृतीया) । बहुमान इति कर्मधा । बहुमानेन—(लक्षणया बहुफलप्रदर्शनवापारेण) व्यान्निपत इति इतत् । वि + आ + निप् + क्त कर्मणि । विशेषेण आन्निपतम्—excessively diverted. The sense of व्यान्निप was that Bhurata could not as yet believe that Dasaratha is dead and his प्रतिमा (statue) is hung up there.

7. सुवाक्तम्—सुष्ठु वाक्त इति प्रादितत् । तदयथा तथा । Adv. qual.

অবধারিতম্। Due to his anxiety about Dasaratha he could not as yet take him as dead and believe that it is his প্রতিমা, though the sight of the প্রতিমা made him entertain such an idea. So he was in a fix and in a state of confusion. Now the priest to enlighten him on the point will begin pointing out প্রতিমা from the very beginning. Or—দৃশ্যক্ৰম্ is সূচ্যক্ৰম্।

দেব—অয়ং দিলীপঃ।

মরতঃ—পিতৃপিতামহৌ মহারাজস্য। ততস্ততঃ।

দেব—অত্র ভবান রঘুঃ।

মরতঃ—পিতামহৌ মহারাজস্য। ততস্ততঃ।

দেব—অত্র ভবানজঃ।

মরতঃ—পিতা তাতস্য। কিমিতি কিমিতি।

দেব—অয়ং দিলীপঃ, অয়ং রঘুঃ, অয়মজঃ।

Eng. Priest—This is Dilipa.

Bh.—Great grand-father of his Majesty ; then, then.

Pr.—Here is the noble Raghu—(The revered Raghu).

Bh.—Grand-father of His Majesty ; then.

Pr.—Then Venerable Aja.

Bh.—Father of my dear father : Well ! What do you say ?

Pr.—This is Dilip ; this is Raghu and this is Aja.

Beng.—দেব—এই দিলীপ। ভরত—মহারাজের পিতার পিতামহ। তারপর? দেব—(ইনি) মাননীয় রঘু। ভরত—মহারাজের পিতামহ। তারপর। দেব—মাননীয় অজ। ভরত—

তাতেব পিতৃদেব । হাঁ হাঁ কি বল্লেন ? দেব—এই দিলীপ, এই রত্ন, এই অজ ।

Notes

1. পিতৃ-পিতামহঃ—পিতৃ: অজস্ব পিতামহঃ ইতি হৃত ।

2. কিমিতি কিমিতি—আবগি দ্বিকৃতি: । Here Bharat feels perplexed at the image of Dasaratha, which he was beholding before him which was not as yet identified. To make Bharata prepared for the news of his father's death, the priest again repeats from the beginning and points out the Pratima of Dasaratha.

ভরতঃ—ভবন্তম্ কিঞ্চিৎ পৃচ্ছামি । ধরমাণ্যনামপি প্রতিমা: স্থাপ্যন্তে ?

দেব—ন খলু, অতিক্রান্তানামিহ ।

ভরতঃ—তেন হি আপৃচ্ছি ভবন্তম্ ।

দেব—তিষ্ঠ ।

Eng. Bh.—I shall ask you something. Are the images of the living placed here ?

Priest. No: only of the departed

Bh. Then good-bye.

Pri. Wait (a bit) please.

Beng.—ভরত—আপনাকে কিছু জিজ্ঞাসা করিব । জীবিত ব্যক্তিদের প্রতিমা কি এখানে রাখা হয় ? দেব—না, শুধু বিগত ব্যক্তিদেরই । ভরত—তবে আপনাকে বিদায় দিতেছি (আপনার কাছে বিদায় লইতেছি) । দেব—দাঁড়ান ।

Tika.—‘ধরমাণ্যনাম্’ জীবন ধরমাণ্যনাম্, জীবিতানাম্ ইত্যর্থঃ । ‘অতি-

क्रान्तानाम् इहलोकात् प्रस्थितानाम् । ‘आपृच्छे’ विदायम् गच्छन् आसन्नये । ‘तिष्ठ’
क्षणं प्रतीक्षस्व ।

Notes

1. पृच्छामि—अत्र भविष्यत् समीप्ये लट् by “वर्तमानसमीपे
वर्तमानवद्वा” । अधुनैव प्रच्छामि इत्यर्थः ।

2. धरमाणानाम्—धृज् (भादि) धातोः शानच् here । But in the sense
to live धृ is तुदादि आत्मनेपदी and अकर्मक । So the proper form
here is प्रियमाणानाम् । Cp. “दिष्ट्या । प्रियते” in Swapna I. “आश्रय्य
अहं प्रिये” also, “प्रियते यावदेकोपिरिपुः” in Sisu I. &c. But Bhasa
uses धृज् ‘भादि’ meaning “to hold” उभयपदी in the sense of
“to live” deliberately. Thus in Swapna V. he writes “धरन्ते
खलु वामवदन्ता” ; in Pratijna. he has “धरन्ते तावज्जन्ता” &c. Again in
पञ्चरात्र and कर्णभार he deliberately writes ‘नष्टा शरीरैः क्रतुभिर्धरन्ते’
and “हृतेषु देहेषु गुणा धरन्ते” &c. So it is a peculiar (though
irregular) use of Bhasa,

3. अतिक्रान्तानाम्—इहलोकम् अतिक्रान्तानाम् इत्येव अर्थः ! अति + क्रम् +
क्त ; षष्ठी बहुवचने ।

4. आपृच्छे—आ + प्रच्छ + लट् ए । आत्मनेपदम्—by the rule “आङि
नृप्रच्छी” । आपृच्छे—bids farewell to. I ask while departing.
Comp. “आपृच्छस्व प्रियसखसम् तुङ्गमालिङ्गं शैलम्” in the Meghaduta.

Remark – Bharat became disturbed to notice the image
of Dasarath hung up there ? And he grew apprehensive of
his father’s existence ; and hence he wanted to leave the
place abruptly without further enquiry. But the priest
could not find out the reason why Bharat was silent about
the image of Dasarath and hence he stopped him to tell

the death of Dasarath. The priest, of course, could not recognise Bharat till then.

देव—येन प्राणाश्च राज्ञं च स्त्रीशुल्कार्थं विमर्जिताः ।

इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसे ॥ ८ ॥

Prose order.—येन स्त्रीशुल्कार्थं प्राणाश्च विमर्जिताः राज्ञं च (विमर्जितम्) । (तस्य) दशरथस्य इमां प्रतिमां किं त्वं न पृच्छसे ?

Eng. Why do not ask me about the image of Dasarath who sacrificed his life and kingdom in order to pay off his dues to his wife (during marriage).

Beng.—यिनि स्त्रीशुल्केर जगु निजेर जीवन एवंग राज्ञ पत्रित्याग करियाछेन, मेहे दशरथेर प्रतिमां विषय आपनि जिह्वागा करितेछन ना केन ?

Tika.—‘येन दशरथेन स्त्रीशुल्कार्थं’ स्त्रियै प्रदातव्यः विवाहसमये प्रतिश्रुतः यः शुल्कः तस्यैव कारणात् । “नूनम् तुभ्यमहं दास्यामि” इति स्मृते यत् विवाहादिकाले पत्या दातुम् अङ्गीक्रियते तदेव वस्तु स्त्रीशुल्कः इति उच्यते । दशरथः वैकैट्ये हौ वरौ अपि प्रतिश्रुतवान् । तौ एव वरौ अन्यत्र स्त्रीशुल्कः इति बोध्यम् । प्राणाश्च जीवनं च विमर्जिताः परित्यक्ताः ; (एव) राज्ञं च (विमर्जितम् तमगाः एव पुत्राय भरताय समर्पितम्) । दशरथस्य एतादृशस्य ‘दशरथस्य इमां प्रतिमां किम् कथम् त्वम् न पृच्छसे’ पृच्छसि इति । इमां स्वल् प्रतिमामधिकृत्य त्वं किमपि न पृच्छसि इत्यत्र को हेतुः ? इति भावः ।

Notes

1. स्त्रीशुल्कार्थः.—स्त्रियाः शुल्क इति द्रुतम् । तस्य अर्थः प्रयोजनम्, तस्मिन् इति विषयाधिकरणे ऽस्मी । It is a noun and hence we can not have निन्त्यचतुर्थीतत्पुरुष in which विशेष्यलिङ्गता is enjoined. विषयाधिकरणे ऽस्मी । See also Sl. 15 in Act I ante.

2. प्राणाः—always plural ; उक्ते कर्मणि १मा ।
3. विसर्जिताः—वि + सृज् + णिच् क्त कर्मणि । विसृष्टाः also serves the purpose here
4. प्रतिमां—direct object to पृच्छसे ।
5. पृच्छसे—पृच्छ + लट् से ; आत्मनेपदम् शिष्टप्रयोगवशात् एव इति बोध्यम् । परस्मैपदेन भाव्यम् । Irregular use.

भरतः—हा तात ! (मूर्च्छितः पतति । पुनः प्रत्यागत्य)

[? आत्मगतम्]—हृदयं भव सकामं यत्कृते शङ्कसे त्वं

शृणु पितृनिधनं तन्नच्छ धैर्यं च तावत् ।

स्पृशति तु यदि नीचो मामयम् शुल्कशब्द-

स्वयंच भवति सत्यं तत्रदेहो विशोधः ॥ १० ॥

Prose order. হৃদয় ! সকামং ভব । যত্কৃতে ত্বং শঙ্কসে তত্ পিতৃনিধনং শৃণু, ধৈর্যং চ তাবদ্ গচ্ছ । যদি নীচো'য়ং শুল্কশব্দো মাং স্পৃশতি অয়ং সত্যং ভবতি তব (তু) দেহঃ বিশোধঃ ।

Eng. Bharat—Alas father ! (faints down and again getting up), (within himself) My heart ! now be satisfied ! hear the death of your father which you were apprehending ; but have patience ; because should this hated term “Sulka” (dues) touch me (in any way) and proves true as well, then this (very) body should undergo purification.

Beng.—ভরত—হা তাত ! (মূচ্ছিত হইয়া পড়িয়া) গেলেম, পরে উঠিয়া আসিয়া—আত্মগত) হৃদয় ! তুমি সকাম হও, যাহার জন্ত আশঙ্কা করিতেছিলে, সেই পিতার মৃত্যু শ্রবণ কর ; (এই সন্ধে) ধৈর্য্যও ধারণ কর ; (কেন না) যদি এই ঘৃণিত শুল্কশব্দ আমাদের স্পর্শ করিয়া থাকে অথচ তাহা সত্য হয় তবে আমার দেহকে শোধন করিতে হইবে ।

Tika.—हा तात ! हा पितः ! 'हे हृदय ! त्वं सकामं सफलकामं भव' ।
 पितुः स्तुत्यम् अधिकृत्य त्वम् सन्देहं पुष्णामि एवं तस्य निर्णयमपि कामयसे
 अधुना तव सन्देहनिर्णयः सम्भूतः अतस्ते कामना सफला । यतो हृदयस्य
 सन्देहनिर्णयकामना सफला सञ्जाता अतः 'हृदय त्वं सकामं भव' इति उच्यते ।
 'यत्-कृते' यस्य अर्थे पितुर्मरणविषये इत्यर्थः 'त्वं शङ्कुमे' संशयम् धारयसि तत्
 पित्रनिधनं जनक-मरणम् शृणु । ननु इदं खलु वज्रपाततुल्यम् अतस्तदाकण्यं
 अहम् नैव जीवामि इति चेत् ? नहि—“अधुना धैर्यं तावत् गच्छ धीरताम् तावत्
 अवलम्बस्व” । [कथम् ? किमपि त्वया कर्तव्यम् अस्ति । किं तत् ? शृणु—]
 'यदि अयं नीचः घृणितः गल्कशब्दः' देव-कुलिकेन उच्चारितः गल्कः इति पदं 'मां
 स्पृशति' माम् अधिकरोति ; अयमर्थः—स्त्रीशल्कः इति यः शब्दः देवकुलिकेन
 उच्चारितः तस्यास्तु स्त्रियै दातव्यम् वस्तु । ननु तद्वस्तु अस्मिन् वापारे राज्यम्
 चेत् अपिच तत्राज्ञां ममायं एव मावा गृहीतम् चेत् तर्हि नूनम् अनेन घृणितेन
 शल्कशब्देन अहं हि संयुक्तः । ननु एवम् अहं यदि अनेन शल्कशब्देन
 स्पृष्टः अथच 'मय' भवति' अपिच [पक्षान्तरे अवायमेतत्] शल्केन सह सम योगः
 इति एतत् वस्तु यथायं च भवति, (तर्हि) तव तस्मिन् वापारे तु देहः पापसंस्पृष्टः
 स शरीरम् विशोध्यः प्रायश्चित्तादिना विशेषधनं कर्मावाम् । प्रायश्चित्तादिकम्
 अपवित्रस्य देहस्य विशुद्धिः इति भावः । मालिनीव्रतम् ॥

Notes

1. सकाम—कामुन सहवर्त्तमानं यत् तदिति तुल्ययोगे बहु । Here काम
 means सन्देहनिर्णयकामना । Here the base हृदय being neuter
 its Pred. सकामम् is also made so. Comp. “हृदय भव साभिलाषम्”
 &c. Sak. I.

2. यत्कृते—यस्य कृते इति इतत् ॥ कृते is an अवाय in the sense
 of निमित्त । Thus यत्कृते = यद्विनिमित्तम् ।

3. पित्रनिधनम्—पितुः निधनम् इति इतत् ।

4. शल्कशब्दः—शल्क इति शब्दः सहसुपा । Or गल्कस्य शब्दः । Note.

to स्पृशति। स्पृशति here means touches or refers (to me). See Tika. I am to absolve myself of the faults of my complication in the matter of युल्क whereby Rama had to go to forest.

5. विशोधः—वि + शुध् + शिच् + यत् । शोधनीय इत्यर्थः । I am to prove my innocence in the matter.

6. Remark—Here the stage-direction seems defective. आत्मगतम् or स्वगतम् at the very beginning of the Sloka seems essential and so प्रकाशम् before आर्य is also necessary. So we have put these with queries attached.

भरतः—(? प्रकाशम्) आर्य !

देवकुलिकः—आर्येति इच्छाकुकुलालापः खल्वयम् । कश्चित्

कैकेयोपुत्रो भरतो भवान् ननु ।

भरतः—अथ किम् ! अथ किम् ! दशरथपुत्रो भरतोऽस्मि
—न कैकेयाः ।

Eng. Bharat,—(Aloud) venerable Sir !

Priest. “Venerable sir” this address certainly comes from one of the race of Ikshvaku. Then are you Bharat the son of Kaikeyi.

Bh. Yes ! Yes ! I am Bharat the son of Dasaratha and not of Kaikeyi.

Beng.—ভরত—আর্য্য ! দেব—আর্য্য—এইরূপ সম্বোধন ত ইক্ষ্বাকুলোচিত । তবে আপনি কি কৈকেয়ীপুত্র ভরত ? ভরত—হাঁ তাই । আমি দশরথের পুত্র কৈকেয়ীর নহি ।

Tika.—आर्य ! हे पूजनीय महाशय ! इति भरतस्य सम्बोधनम् । तत्सुत्वा देवकुलिकः स्वमनसि विचारयति—आर्येति मां प्रति “आर्य” इति एवम्यकारं यत्

सम्बोधनम् खलु निश्चितमेव इच्छाकुलालापः 'इच्छाकुललोचितः' आलापः । इच्छाकुललोत्पन्नाः एव माम् आर्थेति सम्बोध आलपन्ति इति भावः । कश्चित् इति [कामप्रवेदने अव्ययम्] । भवान् ननु कैकेयीसुतः भरतः ? कैकेयीसुतः इत्यत्र आत्मनः दोषस्पृष्टत्वम् आशङ्क्य तत् चालयितुम् भरतः प्रतिवक्ति—“अहं दशरथपुत्रः भरतः दशरथस्यैव पुत्रोऽहम् न खलु नौचायाः कैकेयाः” ।

Notes

1. इच्छाकुलालापः—इच्छाकूनां कुलम् इति इतत् । इच्छाकुललोचितः आलापः इति शाकपाथिं वादिसत् ।

2. कैकेयीपुत्रः—कैकेयाः पुत्रः इति इतत् ।

3. कश्चित्—“कामप्रवेदने अव्ययम्” । कामप्रवेदन = disclosure of one's wish. I hope you are Bharata &c. ; cp “सुग्रीवां कुशलं कश्चित्” &c.—Raghu.

4. अथ किम्—वाढम् ; अव्ययम् । आवेगे द्विकृतम् ।

5. दशरथपुत्रः—दशरथस्य पुत्रः इति इतत् । Here the samasa should have been rejected at least for the sake of emphasis that is to be placed on दशरथस्य and the form should run thus ;—“दशरथस्य पुत्रः” । The compound of these two has given rise to the fault called विधेयविमर्शदोषः or अविमर्शविधेयांशदोषः by the author of Sabityadarpan. N. B—The reading दशरथपुत्रः कृतोऽस्मि न कैकेयाः would have been better here. Here also we suspect scribe's fault.

Remark—Apprehending himself guilty in connection with Kaikeyi, Bharat declares here that he is the son of Dasaraatha and thereby inherits his merits and is in no way responsible for the misdeeds of Kaikeyi.

देव—तेन हि आपृच्छ भवन्तम् ।

भरतः—तिष्ठ । शेषम् अभिधीयताम् ।

দেব—কা গতি: । শ্রুয়তাম্ । উপরতস্তব্ধবান্ দশরথ: ।
সীতালক্ষ্মণসহায়স্য রামস্য বনগমনপ্রয়োজনং ন জানি ।

ভরত:—কথম্ কথম্ আয়গীঃপি বনং গত: । (দ্বিগুণং
মোহম্ উপগত:) ।

দেব—কুমার ! সমাশ্বসিহি সমাশ্বসিহি ।

Priest—Then good-bye.

Bharat—Wait a bit please ; tell me what remains.

Pr.—There is no way out of it (or—there is no other alternative) ; then hear. His Majesty Dasarath is dead. I do not know the reasons for Ramchandra's going to the forest in company with Sita and Lakshman.

Bh.—How is it ! my venerable brother has also departed for the forest. (Doubly faints down).

Priest—Be assured prince ! be assured.

Beng.—দেব—এখন তবে আপনাকে বিদায় দিতেছি । (আপনার কাছে বিদায় লইতেছি) । ভরত—দাঁড়ান বাকীটা বলুন । দেব—উপায়ই বা কি ? তবে শুনুন মাননীয়, দশরথ প্রাণত্যাগ করিয়াছেন সীতা ও লক্ষ্মণ সমেত রামচন্দ্রের বনগমনের উদ্দেশ্য আমি জানিনা । ভ—কি রকম ! কি রকম ! আর্য্যও বনে গিয়াছেন ? (দ্বিগুণ মোহ প্রাপ্ত হইলেন) । দেব—কুমার ! আশ্বস্ত হউন ! আশ্বস্ত হউন !

Tika—“আপৃচ্ছ” ইত্যত্র “আভিনু প্রচ্ছগী:” ইত্যাত্মনিপদম্ । ‘শেষম্’ অবশিষ্টাংশঃ अभिधीयताम् कथ्यताम् । का गति:—ক উপায়: ? कथनं विना अन्य: कोपि पन्था: अधुना मम नास्ति इति भाव: । उपरत: = मृत: । सीतालक्ष्मणसमेतस्य रामस्य ।

Notes.

1. अभिधीयताम्—अभि + धा + कर्मणि लोट् ताम् । Here passive voice implies politeness. Agrees with उक्तकर्म शेषम् । The word शेष is derived as शिष + घञ् कर्मणि and is विशेष्यलिङ्ग here । Comp “शेषं रामवत्” in Sid-kaumudi, “सम्बन्धमनुवर्तिष्यते” in भाष्य &c. And the general rule is भावे चञ्त् अवनत् words are masculine.

2. उपरतः—उप + रम् + क्त कर्त्तरि ।

3. सीतालक्ष्मणसहायस्य—adj to रामस्य । सीता च लक्ष्मणम् च इति सीतालक्ष्मणौ द्वन्द्वसमासः । तौ एव सहायौ यस्य तस्मात् इति वद् ।

4. वनगमनप्रयोजनम्—obj to जाने । वने गमनम् सुपसुपा । तस्य प्रयोजनम् इति इत्त ।

Remark. — Is the priest really ignorant of the reasons for Rama's going to the forest ? Certainly not. I think the sentence is uttered by the priest in one sense and is understood by Bharat in another sense. Bharat understands it with stress upon वनगमनप्रयोजनम् and believes that the priest does not really know the reasons for Rama's departure for the forest. But the priest avoids saying by emphasising upon सीतालक्ष्मणसहायस्य thereby meaning that he does not know why Sita and Lakshman have accompanied Rama to the forest. सीतालक्ष्मणमनेतस्य एव रामस्य वनगमनप्रयोजनम् अहं न जाने, न तु केवलम् रामस्य...इति भावः ।

भरतः (समाश्वस्य)—

अयोध्यामटवीभूतां पित्राभ्रात्रा च वञ्चिताम् ।

पिपासार्त्तोऽनुधावामि क्षीणतोयां नदीमिव ॥

Prose.—पिपासार्त्तः क्षीणतोयाम् नदीमिव पित्रा भ्रात्रा च वञ्चिताम् अटवी-भूताम् अयोध्याम् अहम् अनुधावामि ।

Eng.—I am rushing towards Ayodhya which is (now) turned, as it were, into a wilderness being deserted by my father and brother, just as a thirsty man runs towards a river having meagre water.

Beng. ভরত—(আশ্বস্ত হইয়া) পিপাসার্ত ব্যক্তি যেমন স্বল্পজল বা জলহীন নদীর দিকে দৌড়াইয়া যায়, সেইরূপ আমি পিতা ও ভ্রাতা কতৃক পরিত্যক্ত অরণ্যতুল্য অশোধ্যার দিকে ছুটে চলছি ।

Tika. — पिपासार्तः तृणार्तः क्षीणतोयाम् अत्यल्पजलाम् वा निर्जलामित्यर्थः नदीमिव, यथा कश्चित् तृणार्तः जनो जलहीनां नदीम्, अपि धावति तथा इत्यर्थः । पिबा दशरथेन (तथा) भ्रात्रा रामेण च वर्जिताम् परित्यक्तां (अतएव) अरण्यतुल्याम् अशोधाम् अहम् अनुधावामि वेगेन गच्छामि ।

Notes.

1. पिपासार्तः—adj. here used as a nom ; पा + सन् + अ स्त्रियामाप् = पिपासा । इया ऋतः इति इतत् ; “ऋते च तृतीया समासे” ; यद्वा पिपासया आर्तः इति वाक्यम् । , Nom to अनुधावामि ।

2. क्षीणतोयाम्—adj to नदीम् । क्षीणं स्वल्पं तोयं यास्याम् तामिति बहु ।

3. अटवीभूताम्—अरण्या तुल्याम् । अटव्या तुल्यमिति अटवीभूताम् नित्य-समासः । भूतः प्राप्नोतीति समे इत्यमरः । वा भूतः = समः । अटव्या भूता, सुप्-सुप् । or अटव्याः भूता इतत् । See शरीरभूता in Sak. VI. Such अशोधया is अटवीतुलया for me.

आर्यं विस्तरश्रवणं मे मनसः स्थैर्यमुत्पादयति । तत् सर्वमनवशेषमभिधीयताम् ।

देव—श्रूयताम्, तत्रभवता राज्ञा अभिषिच्यमाने तत्रभवति रामे भवतो जनन्याभिहितं किल ।

भरतः—तिष्ठ ।

Eng.—Venerable sir, hearing in detail will effect calmness of my mind ; therefore please tell me up to the end.

Pri.—Then please hear ; His Majesty being about to crown the revered Ramchandra, your mother is reported to have said.

Bh.—Wait a bit please.

Beng.—आर्य ! बिबुधतावे श्रवण करिले আমার মানসিক দৈর্ঘ্য সম্পাদিত হইবে। স্মৃতিরঃ সমস্ত শেষ করিয়াই বলুন। দেব (কুলিক)-
—এখন মাননীয় মহারাজ অক্লান্ত রামচন্দ্রের অভিষেকে উদ্বৃত্ত হইলে আপনার অনন্য নাকি বলিয়াছিলেন। ভরত—দাঁড়ান।

Tika,—‘विस्तरश्रवणम्’ विस्तरं सर्वस्य वृत्तान्तस्य आकर्षणम् । उत्पादयति साधयिष्यति [वर्त्तमानसामौष्ये लट्] । ‘अनवशेषम्’ शेषरहितम् किञ्चिदपि अवशिष्टम् न रहित्वा शेषपर्यन्तमिति यावत् । अभिधीयताम् कथ्यताम् । अभिषिच्यमाने यौवराज्ये स्थाप्यमाने । किल इत्येवम् श्रुत्यन्तःस्थाभिः [ऐतिह्ये अव्ययमेतत्] ।

Notes.

1. विस्तरश्रवणम्—विस्तरस्य श्रवणमिति इतत् or विस्तरं श्रवणम्, सुप्सुपा। वि + स्तृ + अप् । Compare “पटस्य or राजस्य विस्तरः” and “शब्दस्य विस्तरः” &c. Amara says “विस्तारो विग्रहोऽप्यसौ स तु शब्दस्य विस्तरः” ।

2. अनवशेषम्—अविद्यमानः अवशेषः यस्मिन्, तत् यथा तथेति बहु ।

3. अभिषिच्यमाने—अभि + सिच् + शानच् कर्मणि ; adj to तवभवति ।

4. तवभवति—भावे ७मौ, Bharata anticipates what Kaikeyi said and what happened when Rama’s coronation was witnessed by her.

(भरतः—)

तं स्मृत्वा शुल्कदोषं भवतु मम सुतो राजेत्यभिहितम्
तद्वैर्येणाश्वसत्या व्रज सुत ! वनमित्यायोऽप्यभिहितः ।

তং দৃষ্ট্বা বহুচীরম্ নিধনমসদৃশম্ রাজা ননু গতঃ

পাত্যন্তে ধিক্ প্রলাপা ননুময়ি সদৃশাঃ শিষাঃ প্রকৃতিभिः ॥১২॥

Prose.—তং যুক্তদৌৰ্ণং স্মৃৎবা মম সুতো রাজা ভবতু ইতি অভিহিতম্ (তয়া) । তদ্ব্যয়ৈষ আশ্বশল্যা (তয়া কৈকেয়া) “সুত ! বনং ব্রজ” ইতি আযায়ীঃপি অভিহিতঃ । তং বহুচীরং দৃষ্ট্বা রাজা অসদৃশম্ নিধনম্ গতো ননু । প্রকৃতিभिঃ শিষাঃ সদৃশাঃ ধিক্ প্রলাপাঃ ময়ি পাত্যন্তে ননু ?

Eng. Taking advantage of the liability (or remembering of the King's liability to herself), she (Kaikeyi, my mother) said “let my son be the king”; and then being assured, because of his (Rama's) patience, she addressed my venerable brother saying “my boy, retire to the forest.” Then finding his son in the attire of rags, the king embraced an inglorious death; and what remained, namely legitimately crying of shame, was done by the subjects with reference to me, yeh ?

B ng.—সেই শুদ্ধদৌৰ্ণ অরণ করিয়া তিনি (আমার জননী) বল্লেন—“আমার পুত্র রাজা হউক” । তারপর রামচন্দ্রের ধীরতায় (দৈৰ্ঘ্য দর্শনে) আশ্বস্তা হইয়া (নির্ভয়চিত্তা হইয়া) কৈকেয়ী আৰ্য্যকেও বল্লেন—“হে পুত্র তুমি বনে যাও” । পুত্রকে কাষায়বস্ত্র পরিহিত দেখিয়া রাজা অসদৃশ (রাজার পক্ষে অশুপযুক্ত) মৃত্যু বরণ করিলেন, আর যেটুকু বাকী ছিল—সেই যথোচিত ধিকার প্রজারা আমার উপর বর্ষণ করিতে লাগিল—এই ত ? (মোহপ্রাপ্ত হইলেন) ।

Tika.—‘তম্ যুক্তদৌৰ্ণম্ স্মৃৎবা’—রাজা মম মাত্রে যৎ দেয়ম্ আসীৎ তব দেয়-রূপে যুক্তি যঃ দৌৰ্ণঃ অনর্থঃ উৎপদ্যেত নাম তমেব মনসি ক্লৃৎবা, মন্যম্ প্রদেয়ম্ যুক্তম্ অধিকৃত্য অহম্ স্বার্থসাধয়ে, অনর্থমুৎপাদয়িতুন্ সমর্থ্য স্যামিতি মনসি বিচার্য্য মম মাত্রে ইত্যর্থঃ । ‘মম সুতঃ মন্যনয়ঃ ভরতঃ রাজা ভবতু ইতি অভিহিতম্’ রাজ্যে

कथितम् । 'तद्वैर्येण' तस्य रामस्य धैर्येण धीरतया आसन्ने अपि राज्यभंशे रामस्य मनसः अविचलितभावम् वीक्ष्य इत्यर्थः । आश्वसत्याआशवासम् प्राप्नुवत्या "मम कार्यं न कोऽपि विघ्नः घटिष्यते यत् खलु अहं वक्ष्यामि तत् सर्वम् प्रतिपालयिष्यते" इत्येवं प्रकारेण निःशङ्कत्वम् ब्रजन्त्या मम माता "हे सुत ! राम ! (त्वं) वनं काननं ब्रज गच्छ ! इति आर्यः पूजनीयो मे भ्राता अभिहितः" विज्ञापितः । (एवम्) 'तम् भ्रातरं रामं वडचौरम्' परिहितकाषायवस्त्रं दृष्ट्वा 'राजा असदृशम्' अराजोचितम् अयुक्तमिति यावत् निधनं मरणं गतो ननु गतः इत्यहं मन्ये । शेषाः ये खलु अवाशिष्टाः आसन् ते एव । (के ते ?) ननु सदृशः एतत् कर्मणः अनुरूपाः धिक् प्रलापाः धिक् धिक् इत्येवमरूपा निन्दावादाः प्रकृतिभिः प्रजाभिः मयि ममीपरि पात्यन्ते निक्षिप्यन्ते, ननु किमेतत् न वृत्तम् ? [सुवदना वृत्तम्] ।

Notes.

1. गुल्मादोषम् — गुल्मोत्पाद्यः दोषः । यदा गुल्मस्थितः दोषः इति शुकपार्थि-
वादि ; or गुल्मस्य दोषः ; obj. of स्मृत्वा ।
2. तद्वैर्येण—तस्य धैर्ये तेन । इतत् । हतौ ३या ।
3. आश्वसत्या—आ + श्वस् + शत = fem. ; ३या ; adj to तया (कैकेय्या) ।
4. वडचौरम्—वडं चौरं येन तम् इति बहु । चौरम् = काषायवसनम् ।
5. असदृशम्—न सदृशम्, योग्यम्, आत्मनः इति नञतत् ।
6. शेषाः—उक्ते कर्मणि रमा ।
7. प्रकृतिभिः — प्रजाभिः—अनुक्ते कर्त्तरि ३या ।
8. धिक् प्रलापाः—धिक् इति प्रलापः । ते । सहसुपा । प्रलापः = निन्दावादः ।
Same case with शेषाः । or शेषाः इत्यस्य विधेयपदम् ।
9. पात्यन्ते—पत् + णिष् + लट् अन्ते कर्मणि ।

(नेपथ्ये) उस्मरह अयया ! उस्मरह । [उत्सरत आर्याः
उत्सरत] ।

देवकुलिकः—(विलोक्य) अये !

काले खल्वागता देव्यः पुत्रे मोहमुपागते ।

हस्तस्पर्शो हि मातृणामजलस्य जलाञ्जलिः ॥

Prose.—काले खलु देव्यः आगताः । हि (यतः) मोहमुपागते पुत्रे मातृणां हस्तस्पर्शो हि अजलस्य जलाञ्जलिः (भविष्यति) ।

Eng.—(Behind the scene or in the dressing-room) Away or make way, venerable sirs ! away or make way.

Priest.—(Looking) Ho, The queens have reached here in time. The son has fallen in a swoon and the touch of their hands will be like sprinkling of water in absence of the same.

Beng.—(नेपथ्ये) आर्योरा एथान हईते सरिया बाडन । (तांही देखिया) देवकुलिक—देवीगण यथा समयेई आगियाहेन । केननां पुत्र मूर्च्छित हईयाहेन, एथन मातृगणेर हस्तस्पर्शेई जलहीन व्यक्तिर पक्षे जलाञ्जलिर् ग्राय कार्य करिवे ।

Exp.—‘उत्तरत’ अस्मात् स्थानात् दूरं चलत । उपयुक्ते एव समये ‘देव्यः राज्ञाः आगताः’ तत्र उपस्थिताः । हि यतः मोहमुपागते पुत्रे मूर्च्छिते खलु भरते ‘मातृणाम् हस्तस्पर्शः अजलस्य वारिरहितस्य जलाञ्जलिः’ जलसेकः भविष्यति इति । जलप्रक्षेपः मूर्च्छितम् समाश्राशयति, परम् अत्र जलं विना अपि मातृणाम् हस्तस्पर्शेनैव भरतस्य चेतनसम्पादनं भविष्यति । अत्रः अत तासाम् हस्तस्पर्श एव जलाञ्जलिस्थानीयो भविष्यति ।

Notes.

1. पुत्रे—भावे ७मौ by the rule “यस्य च भावेन भावलक्षणम्” ।
2. हस्तस्पर्शः—हस्तेन स्पर्शः इति शतत् or सहसुपा । यद्वा शतत् । Nom. to भविष्यति &c. understood.
3. अजलस्य—अविद्यमानं जलं यस्य तस्य बहु । जलहीनस्य भरतस्य सम्बन्धे

इत्यर्थः । Though there was no water near Bharata for his revival, still his mother's touch will act like a palmful of water and will revive him.

4. जलाशयिः—जलस्य अशयिरिति इतत् । Subject complement.

(ततः प्रविशन्ति देव्यः सुमन्त्रश्च)

सुमन्त्रः—इत इतो भवत्यः—

इदं गृहं तत् प्रतिमानृपस्य नः समुच्छ्रयो यस्य स हर्म्यं दुर्लभः ।
अयन्ति तैरप्रतिहारिकागतैर्विना प्रणामं पश्चित्प्रयास्यते ॥१४॥

Prose.—इयं তত্ নঃ প্রতিমানৃপস্য গৃহং যস্য স সমুচ্ছ্রয়ো হর্ম্যং দুর্লভঃ ।
অযন্তি তৈঃ অপ্রতিহারিকাগতৈঃ পথিকৈঃ প্রণামং বিনা উপাস্যতে ।

Eng. Sumantra—To this side, Madams. This is the house of the images of our kings; its height is hardly equalled by the palace—mansions; wayfarers come here without any restriction and without any permission from the gate-keepers and pay their respects without saluting.

Beng. সুমন্ত্র—দেবীগণ এই দিকে আসুন । এই আমাদের নৃপতিবর্গের প্রতিমাগৃহ । যাহার মত উচ্চতা রাজপ্রাসাদেও দেখা যায় না । এখানে স্বায়ংকীয় অনুমতি না নিয়েই বিনা বাধায় পথিকগণ প্রবেশ করিয়া প্রণাম না করিয়াও এর উপাসনা (বা দর্শন) করিয়া থাকে ।

Tika.—‘इदं तत् नः अस्माकम् प्रतिमानृपस्य’ प्रतिमानृपस्य नृपस्य, पते अलिखितानाम् नृपाणाम् ‘गृहं’ ‘यस्य गृहस्य समुच्छ्रयः’ उच्यते ‘हर्म्यं दुर्लभः’ हर्म्येषु राजप्रासादान्तर्गतेषु भवनेषु अपि दुर्लभः दुष्प्रापः । ‘अयन्ति तैः’ अनियन्तैः ‘अप्रतिहारिकागतैः’ प्रतिहारिकायां द्वारपालानां निर्द्देशम् विनाऽपि अत्र प्रविष्टैः पथिकैः विना प्रणामं मनस्कारं विनापि ‘उपास्यते’ सेव्यते । वंशस्थं वृत्तम् ॥

Notes.

1. प्रतिमावृषस्य—प्रतिमा = प्रतिमूर्तिः । प्रतिमागताः वृषाः इति शाकपार्थि-
वादि तत् । जातौ एकवचनम् । The Kings remained in the form
of picture or images (statues) there.

2. समुच्चयः—सम + उद् + च्चि + अच् । The चच् of उद् च्चि is
specially provided for by the rule “उद्भिन्नयतिथीतिपूवः” । So
सम + उद् + च्चि will also take चच् by the परिभाषा—“प्रत्ययग्रहणे यस्मात्
न विहितः तस्य च तदन्तस्य च ग्रहणम् ।” Hence समुच्चय with अच् is an
irregular use here—a शिष्टप्रयोग of Bhasa. Thus Bhattoji says
“कथं पत्तनान्ताः समुच्चया इति ? बाहुलकात्” । The defence that उद्भि is
to take चच् and not समुद्भि also, is not very sound and is
against the spirit of भाष्य ।

3. हस्मिंऽदलंभः—हस्मिंऽदलंभः इति मङ्गसुपा । दृग् + लभ + खल । Pred
to समुच्चयः ।

4. अग्रन्तितैः—यन् (यन्ति) + क्त कर्मणि = यन्तितः नियन्तितः checked. न
यन्तिताः तैः—नञ् समासः । Qual. पथिकैः ।

5. अप्रतिहारिकागतैः—प्रतिहारि एव इति प्रतिहारिका । स्वार्थे कन् प्रत्ययः ।
अविद्यमानाः प्रतिहारिकाः यस्मिन् तद् यथा तथा इति अप्रतिहारिकम् । adverb
modifying the verb आगतम् । तादृशम् आगतम् (आगमनं) येषां तैः,
बहुव्रीहिः । तैः । Qual. पथिकैः । यत्र आगमनं प्रतिहारिकाः न वर्तन्ते
इति भावः । यत्र आगमनं प्रतिहारिनिर्देशः न प्रतीत्यते इति भावः ।

Remark.—Such is the great-ness of the place that here
every one is allowed to enter—none is checked—all here enter
without any restriction i. e. without being stopped by द्वाररक्षी
as in the case of palaces and harem—here one may pay his
respects in any way he likes without being compelled to

salute ; for these were human images or statues. Thus सुमन्त्र speaks of the difference of this प्रतिमागृह and राजप्रासाद ।

(प्रविश्य अवलोक्य) भवत्यः, न खलु न खलु प्रवेष्टव्यम् ।

अयं हि पतितः कोऽपि वयस्य इव पार्थिवः ।

देवकुलिकः—परशङ्कामलं कर्तुं गृह्यतां भरतोह्वयम् ॥ १५ ॥

(निष्क्रान्तः) ।

Prose.—अयं हि पार्थिव इव कोऽपि वयस्यः पतितः । अलं हि परशङ्काम् कर्तुम् अयं भरतः गृह्यताम् ।

Eng. Venerable ladies ! do not enter please, do not ; a certain youth just like our king, is lying here. (Upon this the priest said)—Away with your thinking him a stranger, he is Bharat, raise him up. (Exit).

Beng.—(प्रवेश करिया ও দেখিয়া) আপনারা এখানে প্রবেশ করিবেন না । (কেননা) এখানে ঠিক আমাদের রাজার তায়ই কে একজন যুবক পড়িয়া রহিয়াছেন । (দেবকুলিক কহিলেন)—ইনি পর-পুরুষ এরূপ আশঙ্কা করিবেন না, ইনি ভারত, ইহাকে গ্রহণ করুন (উত্তোলিত করুন) । (প্রস্থান) ।

Tika. वृष्णिभिः अत्र न प्रवेष्टव्यम् । कथम् ? उच्यते—‘अयं हि’ अत्र खलु ‘पार्थिव इव’ अस्माकं राजा दशरथ इव कोऽपि कश्चित् ‘वयस्यः’ यौवनमध्यास्थः जनः पतितः भूमौ तिष्ठति । (तदाकर्ण्य देवकुलिकः उवाच) ‘अलं हि परशङ्काम् कर्तुम्’ अयं खलु परपुरुषः इति आशङ्काम् कर्तुम्, (यतः) अयं भरतः, (स तु वृष्णिभिः) गृह्यताम् उल्लाप्यताम् । अनात् सुगमम् ।

Notes.

1. न खलु, न खलु—अत्र सम्भ्रमे द्विरुक्तिः । See Sak I—न खलु न खलु वाचः” etc.

2. भवत्यः—plural of भवती ।

3. वयस्यः—subj to पतितः । वयसि यौवनमधे तिष्ठति इति वयस् + स्था + क कर्त्तरि ।

4. परशङ्काम्—परः इति आशङ्का (सन्देहः) सङ्क्षुपा । or परस्य शङ्का, इतत् । ताम् । obj to कर्तुम् ; अलं योगे क्वाच् प्रत्ययः व्याकरणे दृश्यते । अतुमुन्प्रत्ययस्य व्याकरणविरुद्धः किन्तु भासस्य शैली एव ।

5. गृह्यताम्—गृह् + लोट् ताम् कर्मणि ।

देव्यः—(सहस्रोपगम्य) हा जाद ! भरद ! [हा जात ! भरत !]

भरतः—(किञ्चित् समाश्वस्य)—आर्य !

सुमन्त्रः—जयतु महा—(इत्यर्धोक्ते सविषादम्) अहो ! स्वरसादृशम् । मन्ये प्रतिमास्थो महाराजो व्याहरति इति ।

भरतः—अय मातृणामिदानीं कावस्था ?

देव्यः—जाद ! एसा णो अवत्या । (अवगुण्ठनमपनयन्ति)
[जात ! एषा नोऽवस्था] ।

सुमन्त्रः—भवत्यः, निगृह्यतामुत्कंठा ।

भरतः—(सुमन्त्रं विलोक्य) सर्व समुदाचारसन्निकर्षस्तु, मां सूचयति । कञ्चित् तात ! सुमन्त्रो भवान् ननु ।

Eng. The Queen.—(Suddenly approaching) alas ! my boy ! Bharat !

Bharat.—(Being a little consoled) venerable sir !

Sumantra.—Victory be to your Majesty (uttering half a portion only with sorrow) oh ! how similarity of voice ; meseems His majesty is speaking from his image.

Bhar.—Now what is the condition of my mothers ?

Queens.—My boy ! Such is ours ; (they remove the veil),

Sumantra.—Madam ! away with your anxiety.

Bh.—(having eyed Sumantra) Your acquaintance with all and every item of decorum bespeaks you (or informs me of your identity). Are you, then our venerable Sumantra ? [i. e, I hope you are Sumantra].

Beng. দেবীগণ—(সহসা নিকটে যাইয়া) হা বৎস ! ভরত ! ভরত—(কিছু আশ্বস্ত হইয়া) আর্ধ্য ! স্নমন্ত—জয় হউক মহা—(অর্দ্ধ মাত্র উচ্চারণ করিয়াই বিবাদ সহকারে) অহো কি কণ্ঠস্বরের সাদৃশ্য ! মনে হচ্ছে যেন প্রতীমাস্থিত মহারাজই কথা বলছেন । ভরত—এখন আমার মাতৃগণের কি অবস্থা ? দেবীগণ -বৎস ! এই আমাদের অবস্থা । (অবগুণ্ঠন উন্মোচন করিলেন) । স্নমন্ত—মাননীয়াগণ ! আপনারা উৎকণ্ঠা দূব করুন । ভরত -(স্নমন্তকে দেখিয়া) (আপনা কর্তৃক) সকল প্রকার শিষ্টাচার প্রয়োগই আমাকে (আপনার পরিচয়) জানাইয়া দিতেছে । আপনিই কি তবে তাত স্নমন্ত ।

Tika. জাত; বৎস: । ততসম্বোধন ।। অর্ধমাত্রম্ উচ্চার্য্য বিধাদ-
মহাকারিণ আহ—‘স্বরসাঃশ্রুতম্’ দশরথস্য কণ্ঠস্বরেণ সহ অসাক্ষরবস্যা
তুল্যতা । ‘ব্যাহরতি’ কথয়তি । ‘নিগৃহ্যতাম্’ দৃগাক্রিয়তাম্ । ‘মর্বসমুদাচর-
মন্নির্কর্ষঃ’ মর্বং যৈ সমুদাচারা: যথোচিতব্যবহাঃ তস্য মন্নির্কর্ষঃ ভবত: অমিশ্রতা
ইতি যাবত্ । ‘মুচয়তি’ মাং জ্ঞাপয়তি । ‘পশ্চিচয়’ তব নিশ্চিতে’ সুমং’ত’ আহ—তাত
সুমন্ত্রীভবানু ননু’ নিশ্চিতং সুমং’তামি । কস্মিন্ [কামপ্রবেশনং অব্যয়ম্] । তমেব
সুমং’ত ইতি মনে ।

Notes

1. জাত—Vocative of জাত which means বৎস: ।
2. আর্ধ্য—Bharata was still thinking that দেবকলিক was there and addressed আর্ধ্য to him. But our poet introduces Sumantra and others to increase pathos here.

3. खरसादृश्यम्—खरस्य सादृश्यमिति इतत् ।

4. प्रतिमास्थ.—प्रतिमायां तिष्ठति इति प्रतिमा + स्था + क कर्त्तरि ।

Qual. महाराजः ।

5. व्याहरति—वि + आ + ह + लट् तिप् ।

6. निगृह्यताम्—नि + गृह् + लोट् ताम् कर्मणि ।

7. सर्वसमुदाचारसन्निकषः—subj. to सूचयति । सर्वं समुदाचाराः (शिष्टाचाराः) इति कर्मधा । तस्य वा तव सन्निकषः (सन्निधिः i. e. उपस्थितिः) इति उक्तं सहसुपा वा ॥ सम् + नि + कृष् + घञ् ॥ Bharata knew that none but सुमन्तु can have knowledge of so much decorum, so from all these समुदाचार Bharata knew him to be सुमन्तु surely ; so सर्वसमुदाचार indicated to Bharata that he was सुमन्तु ।

8. सूचयति—सूचि + लट् तिप् । Bespeaks. ज्ञापयति ।

सुमन्तः—कुमार ! अथ किम् । सुमन्तोऽस्मि ।

अन्वास्यमानश्चिरजीवदोषैः

कृतघ्नभावेन विडम्ब्यमानः ।

अहं हि तस्मिन् नृपतौ विपन्ने

जीवामि शून्यस्य रथस्य सूतः ॥ १६ ॥

Prose order.—चिरजीवदोषैः अन्वास्यमानः, कृतघ्नभावेन विडम्ब्यमानः तस्मिन् नृपतौ विपन्ने शून्यस्य रथस्य सूतोऽहम् हि जीवामि ।

Eng.—Sumantra—Yes, Sumantra, I am. Full of all demerits common to long life and a victim to ingratitude, I live till now,—I the charioteer of the car left vacant by that king's death.

Beng. সুমন্ত—হ্যাঁ আমিই সুমন্ত । দীর্ঘজীবনজনিত দোষ গুণে

एवं कृतव्रता नोऽपि विडम्बित आसि मेहै स्वर्गगत नृपतिर शूरा रथेर
गारधि एतनञ्च वैदेहि आहि ।

Tika.—“अथ किम्”—अहं सुमन्त्र एवास्मि [अव्ययद्वयं स्त्रीकारिऽतवर्त्तते] ।
‘चिरजीवदीपैः’ चिरजीवस्य दीर्घं जीवनस्य ये खलु दीपाः शोकदुःखभोगादयः—तैः
‘अन्वास्यामानः’ अनुगम्यमानः परियुक्तः इत्यर्थः, (तथा) ‘कृतघ्नभावेन’ कृतघ्नस्य
अकृतघ्नस्य यो भावः तथा अकृतघ्नतया इत्यर्थः, ‘विडम्ब्यामानः’ लक्ष्यमाणः खिद्यमानः
इति यावत् । प्रियतमस्यापि दशरथस्य मरणे सति अहं न मृतः अपि तु जीवितः
इत्येव अकृतघ्नता इति बोध्यम् । तादृशः अहम् ‘तस्मिन् नृपतौ दशरथे विपन्ने’ मृते
सति ‘यूयसा दशरथहोनसा रथस्य मृतः’ सारथिरहं जीवामि अद्यापि इति ॥
उपजातिस्कन्दः ॥

Notes.

1. चिरजीवदीपैः—अनुक्ते कर्त्तरि श्या । जीवनम् इति जीव् + घञ् भावे
=जीवः life. चिर (अव्ययसंयोगे रया) जीवः इति रयातत् । तस्य दीपः, तै-
रिति इतत् ।

2. अन्वास्यामानः—अनु + आस + शानच् कर्मणि । संयुज्यामानः ।

3. कृतघ्नभावेन—अनुक्ते कर्मणि श्या । कृतं हन्ति इति कृत + हन् + क
(मूलविभुजादित्वात्) । We do not get टक here though some
wish it irregularly, for the rule “अमनुष्यकर्त्तृके च” requires the
कर्त्ता to be other than मनुष्य । Whereas मनुष्य is the कर्त्ता of कृतघ्न
here. Thus Bhattoji says “कथं कृतघ्न इत्यादि ? मूलविभुजादित्वात्
सिद्धम्” । As a faithful servant सुमन्त्र ought to have died with
दशरथ । He is कृतघ्नः for he lives even now. तस्य भावः इति इतत् ।

4. विडम्ब्यामानः—वि + डम्ब + शानच् कर्मणि ।

5. नृपतौ—भावे ङी ।

6. विपन्ने—adj. to नृपतौ । वि + पद् + क्त कर्त्तरि ।

भरतः—हा तात ! (उत्थाय) तात ! अभिवादनक्रममुप-
देष्टुम् (? उपदिष्टम्) इच्छामि मातृणाम् ।

सुमन्त्रः—वाढम् ! इयं तत्रभवती रामस्य जननी देवी
कौशल्या ।

भरतः—अग्न ! अनपराद्धोऽहमभिवादये ।

कौशल्या—जाद ! शिस्सन्दावोहोहि । [जात ! निःसन्तापो
भव] ।

भरतः—(आत्मगतम्) आक্লृष्ट इवास्मान्नेन । (प्रकाशम्)
अनुगृहीतोऽस्मि । ततस्ततः ।

Eng.—Bh.—Alas father ! (rising up) Sir ! I want to be
directed as to the order of saluting my mothers.

Sum.—Yes ; this is Queen Kausalya the mother of
venerable Ramchandra.

Bh.—Mother ! I am not to be blamed ; I salute thee.

Kausalya.—Away with your (or be freed from) repen-
tence (or grief), my son !

Bh.—(within himself) I seem to have been charged
(or accused) by this. (Aloud) I deem it a favour (I have
been favoured). Then, what then.

Beng. ভারত—হা তাত ! (উঠিয়া) তাত ! আমি মাতৃগণের
অভিবাदनক্রমবিষয়ে উপদেশ পাইতে ইচ্ছা করি । সু—ভাল ! ইনি
মাননীয় রামচন্দ্রের জননী দেবী কৌশল্যা । ভ—মাতঃ ! আমি দোষী
নহি আপনাকে প্রণাম । কৌশল্যা—বৎস ! নিঃসন্তাপ হও । ভারত—
(স্বগত) এ কথার দ্বারা আমার প্রতি আক্রোশ প্রকাশ করা হইল
বলিয়া বোধ হয় । (প্রকাশে) অনুগৃহীত হইলাম । তারপর ?

Tika.—‘अभिवादनक्रमम्’—अभिवादनं प्रणामः तस्य क्रमः, तम् । बहुदिनं यावत् भरतः सातुलालये उपितवान् अतः का कौशल्या कावा कैकेयी काच सुमित्रा इति परिज्ञातुम् अचमो भरतः, का आदौ प्रणम्या कावा तत् पश्चादिति क्रमं सुमन्तुम् पृच्छति । ‘उपदिष्टम्’ [अत्र उपदिष्टम् इत्येव पाठः साधीयान्] । अभिवादनक्रमम् त्वया उपदिष्टम् इच्छामि । उपदिष्टम्, कथितम् = विज्ञापितमिति यावत् । अनपराद्धः निर्दोषः रामवनवासविषये इत्यर्थः, निःसन्तापः—अनुतापहीनः । रामनिर्वासने आत्मानं निर्दोषम् विदित्वा तव चित्तक्लेशम् नाशय इत्यर्थः । आक्रुष्टः अभियुक्तः इव इति अहम् उत्प्रेक्षे ।

Notes.

1. अभिवादनक्रमम्—Objective case ; अभि + वद् + णिच् + लुट् । तस्य क्रमः, तम्—इतत् ।

2. उपदिष्टम्—उप + दिश् + क्त कर्मणि । Adj. to अभिवादनक्रमम् । उपदिष्टम् is grammatically wrong here for then the rule “समान-कर्तृकेषु तुमुन्” is violated. So we suggest उपदिष्टम् here. Bharata wants समुदाचारं from सुमन्तुम् who was like his father and his well-wisher. So he addresses him as तात ।

3. वाढम्, अथ किम् = Yes.

4. अनपराद्धः—न अपराद्धः इति नञ्त्तत् । अप + राध् + क्त, कर्त्तरि । Bharata declares his innocence in this matter.

5. अभिवादये—अभि + वद् + णिच् + लट् ए ।

6. निःसन्तापः—निरन्तः सन्तापः यस्य सः वह । Adj. to त्वम् । सम् + तप् + घञ् ।

7. आक्रुष्टः—आ + क्रु + श + क्त कर्मणि । Blamed

8. इव—उत्प्रेक्षायाम् ।

N. B.—The simple meaning of निःसन्तापः is “freed from repentance or grief”. Knowing thyself innocent, banish grief

from your mind,—this is perhaps the meaning of Kausalya's utterance ; but aggrieved as Bharat was, he takes the word in another sense—the sense being “free from anxiety”, (because there is none to dispute your authority) and thereby he thinks himself accused (or charged) by Kausalya.

সুমন্ত্রঃ—ইয়ং তত্রভবতী লক্ষ্মণস্য জননী দেবী সুমিত্রা ।

ভরতঃ—অম্ব ! লক্ষ্মণেনাতিসম্বিতোহমমিহাদয়ে ।

সুমিত্রা—জাদ ! জসোভাই হোছি । [জাত ! যশোভাগী
ভব] ।

ভরতঃ—অম্ব । ইদং প্রযতিষ্যে । অনুগৃহীতোস্মি ।
ততস্ততঃ ।

সুমন্ত্রঃ—ইয়ং তে জননী ।

Eng. Sumantra.—This is the mother of venerable Lakshman, Queen Sumitra.

Bh.—Mother I have been befooled by Lak. I salute thee.

Sumitra—Earn fame my boy.

Bh.—Mother ! I shall try for it ; I have been graced (by you) ; then what then.

Sumantra.—This is your mother.

Beng. সুমন্ত্র—ইনি মাননীয় লক্ষ্মণের জননী সুমিত্রা দেবী । ভরত—মা ! লক্ষ্মণ আমায় কঁাকি দিয়া গিয়াছে । আপনাকে প্রণাম । সুমিত্রা—বৎস ! যশোভাগী হও । ভরত—মা ! এইরূপই চেষ্টা করিব । অনুগৃহীত হইলাম । তারপর । সুমন্ত্র—ইনি তোমার জননী ।

Tika.—‘অতিসম্বিতঃ’ প্রতারণিতঃ রামসেবাবিষয়ে প্রতারণিতঃ ইত্যর্থঃ । অতিসম্বিতা

प्रतारणम्, सा अस्य जातः इति इतच् । माम् अयशोभागिनं कृत्वा लक्ष्मणः रामम् अरणीऽनुगतः इतिभावः । 'यशोभागोभव' राजाशासनैव त्वम् यशोभाजनं भव । 'वद' वस्तु, यशसः कृते इत्यर्थः । 'प्रयतिष्ये' चेष्टिष्य ।

Notes.

1. अतिसन्धिः—See Tika. अहिसंहितः would have been more usual. Lak. accompanied Rama and had the advantage of serving him. Thus in this he deceived Bharata.

2. यशोभागी—यशोभागिन्—शब्दः । यशः भजते इति यशम् + भज् + चिण्ण् । सुमित्रा also wishes him a prosperous kingdom and reign.

3. अस्व—Vocative case : "दाजस्वार्थानां ह्रस्वः" or "अस्वार्थं नदीर्घस्वः" इति सूत्रेण सन्वोधने अस्व इति रूपम्, नतु अस्वे ॥ इदम् means the matter of acquiring यशम् by proper राजापालन and जाह्नभातासेवा ॥

4. Remark—सुमन्तु uses देवो before कौशल्या and सुमित्रा but not before कैकेयी the जननी of भरत । She was Bharata's जननी only by giving birth to him but not his guide as well like a good mother. This reflects general apathy of almost all the subjects on कैकेयी ।

भरतः—(सरोषमुत्थाय) आः पापे !

मम मातुश्च मातुश्च मध्यस्था त्वं न शोभसे ।

गङ्गायमुनयोर्मध्ये कुलदीव प्रवेशिता ॥ १७ ॥

Prose order.—मम मातुश्च मातुश्च मध्यस्था त्वम् न शोभसे । (यतः) त्वम् गङ्गायमुनयोर्मध्ये कुलदीव प्रवेशिता । Or मम मातुश्च मातुश्च मध्यस्था त्वं गङ्गायमुनयोर्मध्ये प्रवेशिता कुलदीव न शोभसे ।

Eng—Your position between these two mothers of mine does not appear well, just like a polluted river, thrust between the Ganges and the Jumna:

Beng. गङ्गा ও যমুনার মধ্য অবস্থিত। কুনদীর জায় আমার
মাড়ুয়ের মধ্যভাগে তোমার (আপনার ?) অবস্থিতি শোভা পায় না।

Tika—मम मातृश्च कौशल्यायाः (तथा) मातृश्च सुमित्रायाः मध्यस्था मध्य-
वर्तिनी त्वं 'गङ्गायमुनयोर्मध्ये गङ्गायास्तथा यमुनायाः अन्तराले प्रवेशिता सन्निवेशिता
कुन्दौ कुत्सिता अपवित्रजला नदी, सा इव न शोभसे न राजसे सुचरितयो-
रैतयोर्मध्ये खलस्वभावायास्तव अवस्थानम् अयुक्तम् इतिभावः ।

Notes

1. मध्यस्था—मध्यं तिष्ठति इति मध्य + स्था + क ; स्त्रियामाप् ।
Qual. त्वम् ।

2. गङ्गायमुनयोः—गङ्गा च यमुना च तयोरिति इतरतरङ्गः । Here is
no समाहार as the gender of the two words is the same and the
rule “विशिष्टलिङ्गो नदीदेशोऽयामाः” does not apply here.

3. प्रवेशिता—प्र + विश् + णिच् + कर्मणि क्त ; fem.

4. कुन्दौ—कुत्सिता नदी इति प्रादिसमासः । अपवित्रतोया नदी । This
reflects how lowly Kaikeyi was being villified by all and
even by her son. See sl. 19.

5. Remark—We have उल्हास before, and here सरोषमुल्हास
again shows that Bharata did not as yet fully rose up from
प्रणाम when सुमन्त्र said “इयं ते जननी” ।

कैकेयो—जाद किं मए किदं [जात किं मया कृतम् ?]

मरतः—किं कृतमिति वदसि ।

वयमयशसा चीरेणायगे नृपो गृह्णतुप्रा

प्रततरुदितैः कृत्स्नायोध्या मृगैः सह लक्ष्मणः ।

दयिततनयाः श्रीकेनाम्बाः स्नुषाध्वपरिश्रमै-

र्धगिति वचसा चीयेणात्मा त्वया ननु योजिताः ॥१८॥

Prose order.—ননু ত্বয়া বয়ময়শসা, আৰ্য্যস্বীরেণ, নৃপোগৃহমত্যুনা, ক্রতুস্বা
অযোধ্যা প্রততবদিতৈঃ, লক্ষণঃ মৃগৈঃ সহ, দখিততনতাঃ অস্মাঃ শৌকেন, স্থায়া অশ্ব-
পরিশ্রমৈঃ আত্মা ধিনিতি উগ্ৰেণ বচসা চ.যোজিতাঃ ।

Eng. Kai. — My boy ! What have I done ?

Bh.—You ask what you have done. You have cast
inglory on me ; put bark-clothing on (the person of) of my
venerable brother ; caused His Majesty's death at home ;
set the whole city of Ayodhya on incessant wailing ; united
Lakshman with the wild beasts ; united the son-loving
mothers with grief ; threw the daughter-in-law in way-
weariness, and made your own self the target of the inglorious
(heart-rending) word "Shame."

Beng. কৈকেয়ী—বৎস ! আমি কি করেছি । ও—কি করেছ
তাই বল্ছ ! (তবে শোন) তুমি আমাকে অশোভাজন করেছ ; আৰ্য্য
রামচন্দ্রকে বন্ধলধারী করেছ ; রাজার গৃহমৃত্যু ঘটাইয়াছ ; সমগ্রা
অযোধ্যা নগরীকে অবিরতক্রন্দনধ্বনির দ্বারা পরিপূর্ণ করিয়াছ ।
লক্ষ্মণকে বন্য পশু-সমীপে পাঠাইয়াছ । পুত্রপ্রিয় মাতৃগণের শোক
উৎপাদন করিয়াছ ; পুত্রবধূ-সীতাকে পথক্লেশে সংবৃত্ত করিয়াছ আর
নিজে 'ধিক্' এই উগ্রবাক্যের দ্বারা যুক্ত করিয়াছ ।

Tika.—ননু ভো: মাত:, 'ত্বয়া বয়ম্' অহম্ 'অয়শসা' কলঙ্কেন, রাজালুত্মাভবতী
মাতৌ বৎসপেণ, যোজিত: । যত্ মমোপরি সর্বো কলঙ্ক' নিচিপলি তবত্বমেব হিতুরিত্যর্থ: ।
'আৰ্য্য:' পূজনীয়: রাম: 'স্বীরেণ' বলকলেন যোজিত: । তবৈব হিতো: রাম: বলকবাস:
পরিহিতবান্ । ইচ্ছাবাকব: বৃদ্ধবেশমি বনংগত্বা মৃত্যুভবন্তি কিন্তু দশবথো গৃহে
এবমৃত: ইতি' । রামে রাজাভারম্ ন্যস্য রাজা-বানপ্রস্থম্ আশ্রয়িতুম্.পেচ্ছত্ তব
বিদ্রমস্তুপাদা ত্বং গৃহে এব তস্য, বনে মরণার্থস্য, নৃপস্য মৃত্যুম্ বিহিতবতী । ক্রতুস্বা

निखिला अयं, ... रुदितैः' सर्वेषाम् एव अविश्रान्तक्रन्दनैः त्वया योजिता । तव कर्मणः हेतोः समया नगरी अविरलं रोदिति । लक्षणः मृगैः वन्यपशुभिः सहयोजितः तवैव हेतोः लक्ष्मणोऽधुना वनपशुसहचरः सन् विचरति । 'दयिततनयाः प्रियपुत्राः अस्वा सातरः' कौशल्यासुमित्रे, शोकेन योजिताः शोकसमन्विता भवन्ति 'तव त्वमेव कारणम् । स्रुषा पुत्रवधूः सीता अध्वपरिश्रमैः, मार्गभ्रमणकष्टैः त्वयायोजिता । सा मार्गभ्रमणकृशमनुभवति । 'आत्मा' तव आत्मा च "धिक्" इति उद्येण चोरेण वचसा योजितः, आत्मानमपि त्वम् धिकारभाजनं कृतवती ॥ हरिणीवृत्तम् ।

Notes.

1. त्वया—प्रयोजककर्ता, originally अयशः आत्मानं युनक्ति becomes in णिच्—त्वम् अयशसा आत्मानं योजयसि । In Voice Cū. it becomes त्वया अयशसा आत्मा योजितः &c.

2. अयशसा—प्रयोज्य कर्त्तरि तृतीया । एव सर्वत्र बोध्यम् ।

3. चोरेण—बल्कलिन । (Bark-clothing).

4. गृहमृत्यना—गृहमृत्युर्न इति महसुपा ।

5. प्रतत-रुदितैः—प्रततम् रुदितम् तैरिति कर्मधा । प्र + तन् + क्त कर्त्तरि, रुद्ध + क्त भावे ।

6. दयिततनयाः—adj. to अस्वाः । दयिताः प्रियाः तनयाः यासा ताः, बहु ।

7. स्रुषा—पुत्रवधूः । Refers to Sita."

8. अध्व=परिश्रमैः—अध्वजः (लक्षण्याया अध्वगमनजः) परिश्रमः इति शाक-पार्थिबादि । Or अध्वनः परिश्रमः, इतत् । तैः ।

9. धिति—धिक् + इति । A सुप्सुपा compound.

10. उद्येण—adj. to वचसा ।

11. योजिताः—युज् + णिच् + क्त कर्मणि । It qualifies वयम्, आर्याः, नृपः, अयोध्या, लक्ष्मणः, अस्वाः, स्रुषा and आत्मा । And hence it is used in the plural ; As there is no neuter noun—so the masculine

gender predominates and the word योजिताः has been used in the masculine.

12. Remark—Your single ill-conceived step has led to so many evils all around. For your sake all suffers, even I. You are पापा (पाप + अच् मत्वर्थीय अर्श आदि) and like a कुनदी not fit to stand on equal status with कौशल्या or सुमित्रा । Yet you ask “मया किं कृतम्” । Your heinous work has brought infamy on me as well. Comp. “पाल्यन्ते धिक्प्रलापाः”—ante. Bharata was so angry that even now he did not bow down to his mother.

कौशल्या—जाद ! सव्वसमुदाआरमज्भत्थो किं ण वन्दसि मातरम् । [जात ! सर्वसमुदाचारमध्रास्थः किं न वन्दसे मातरम्] ।

भरतः—मातरमिति ! अस्व ! त्वमेव मे माता । अस्व ! त्वाम् अभिवादये ।

कौशल्या—णहि णहि । इअं दे जणणी । [नहि नहि ! इयं ते जननी] ।

भरतः—आसीत् पुरा नतु इदानीम् । पश्यतु भवती ।

Eng. Kausalya.—My boy ! You obey the rules of courtesy (decorum) ; then why don't you pay respects to your mother ?

Bh.—To my mother ? Mother ! Thou art my mother ; I salute thee.

K.—No—no ! this is your mother.

Bh.—Yes ! Formerly she was ; but not now ; see mother—

Beng. কো—বৎস ! তুমি সকল প্রকার শিষ্টাচারই পালন করিয়া থাক তবে তোমার মাতৃদেবীর বন্দনা করিতেছনা কেন ? ভরত—মাতৃদেবী কে ? যা তুমিই আমার মা । তোমাকে প্রণাম, মা । কো—না না, ইনিই তোমার জননী । ভরত—পূর্বে ছিলেন বটে কিন্তু এখন নছেন । আপনি দেখুন—

Tika.—‘সর্বসমুদাচারমধ্যস্থঃ’—সর্বো ধাম্ সমুদাচারাণাম্ শিষ্টাচারাণাম্ মধ্যস্থঃ মধ্যাশ্রয়ায়ী, তेषাং পরিপালনে রতঃ ইত্যর্থঃ । স্বয়ম্ আচারপালনকারী কথং মাতরং ন বন্দসে । অন্যত্ সুগমম্ ॥

Notes

1. সর্বসমুদাচারমধ্যস্থঃ—adj. to লম্ । সম্+উদ্+আ+চর্+ঘञ্; সর্বো সমুদাচারাঃ ইতি কর্মধা । তেষাং মধ্যস্থ ইতি ইতত্ । মध्ये তিষ্ঠতি ইতি মধ্য+স্থা+ক কচঁরি; উপপদতত্ ।

2. অস্ব—Vocative of অস্বা । You are my real mother, but Kaikeyi is my জননী and that is a past action now. So she is to me an অমাতা now.

त्यक्त्वा स्त्री हं शीलसंक्रान्तदोषैः

পুত্রাস্তাবদ্রন্বপুত্রাঃ ক্রিয়ন্তে ।

লোকেঽপূৰ্ব্বং স্থাপয়ামিষ ধর্মং

ভর্তৃদ্রোহাদস্তু মাতাপ্যমাতা ॥ ১৮ ॥

Prose order.—ননু শীলসংক্রান্তদোষৈঃ স্ত্রীহং ত্যক্তা পুত্রাঃ তাবত্ অপুত্রাঃ ক্রিয়ন্তে । এষোঽহং লোকে ঽপূৰ্ব্বং ধর্মং স্থাপয়ামি—মাতাপি ভর্তৃদ্রোহাত্ অমাতাস্তু ।

Eng.—Sons are rendered unworthy by mothers whose characters become infested by flaws (or defects) and thereby who give up their (inborn) affection. Now I am going to establish a new order or dispensation that—even a mother will turn out into no-mother if she go against her husband.

Beng.—अभावे दोष संक्रमित इत्यत्र (मातृगण), त्रेह भ्राग
कस्मिन्ना पुत्रैकेऽप्युत्त कस्मिन्ना भोजनेन । आसि संसारे एक अपूर्व
(अद्भुतपूर्व, नूतन) धर्म स्थापन करिब—वे माता स्वामिद्वारे करिने
अमाता हरेवेन—(अर्थात् यथार्थ माता बलिग गण हरेवेन ना) ।

Tika.—ननु किं च 'शीलसंक्रान्तदोषैः' शीले स्वभावे संक्रान्ता असत्सङ्गात्
असम्पन्नान्नाश्रयणाद्वा उपागताः ये दोषाः नीचतादयः तैरेव कारणैः 'खेहम् पुत्रप्रीति'
त्यङ्गा' विहाय (मातृभिः) पुत्राः एव तनयाः तावत् अपुत्राः क्रियन्ते, आत्म-
दोषान् पुत्रेषु संक्रमय्य तान् हियान् अतएव पुत्रसंज्ञायाः अयोग्यान् एव क्रियन्ते ।
यद्यामातरः स्वभावसंक्रमितदोषत्वात् पुत्रेषु खेहहीनाः सत्यः तान् पुत्रान् अपुत्रान्
कुर्वन्ति, एतै मे पुत्रा एतेषां गौरवं मया रक्षणीयम् इत्यपि विवेचनम् न कुर्वन्ति
तान् च उपेक्षन्ति । पुत्रे खेहहीनाः सत्यः ताः पुत्रैः सह सम्पर्कं परित्यज्य असत्-
पथचारिण्यः भवन्ति । कथम् ? तासाम् स्वभावे दोषसंक्रमणात् इति भावः । एषः
अधुना 'बह' लोके संसारे अपूर्वम् अभूतपूर्वम् अतएव नूतनम् धर्म' स्थापयामि
स्थापयिष्यामि ; नवविधानस्य प्रतिष्ठां करिष्यामि । ननु कः स नूतनधर्मः ? (एषः
सः—यत्) 'मातापि' स्वर्गादपि गरीयसी जननी अपि का कथा अन्यासाम् नारीणाम्
'भक्तृद्रोहात्', स्वामिबिरोधात् माता चित् स्वपतेर्विरुद्धाचारिणी तर्हि' इत्यर्थः अमाता
अप्रशस्ता जननी अतएव पूजायाः अनर्हा इति अस्तु भवतु । सर्वथा पूजाभाजनमपि
जननी यदि स्वामिद्रोहिणी स्यात् तर्हि सा कदापि पूजाभागिनी न भविष्यति इत्यर्थः ।

Notes.

1. शीलसंक्रान्तदोषैः—शीले स्वभावे संक्रान्ता इति शीलसंक्रान्ताः सहसुपा ।
सङ् + क्रम् + क्त । तादृशाः दोषाः तैरिति कर्मधा । हेतौ श्या । That is, the
flaw which is acquired by mothers through contact with
others &c. The exp. here as "sons are disowned for faults
which they catch from bad company" of Mr. Shastri and
Prof. Devadhar is not sound. Or—उपलक्षणे श्या । दोषैः उपलक्षि-
ताभिः मातृभिः ।

2. अपुत्राः—अप्रशस्ताः पुत्राः इति नञ्त्तत् । यद्वा पुत्रेभ्यः अन्ये इति नञ्त्तत् । मातरं प्रति पुत्राणां यादृशः सम्पर्कः तादृशः खलुः नान्येषाम् । परम् एते पुत्राः मालदोषात् माता सह पुत्रोचितस्नेहसम्पर्करहिताः क्रियन्ते अतएव ते अपुत्राः पुत्रेभ्यः अन्ये इव कृताः ।

3. अपूर्वम्—न पूर्वम् इति नञ्त्तत् ; यद्वा अविद्यमानं पूर्वम् यस्य तस्मिन् बहु ।
Adj. to धर्मम् ।

4. स्थापयामि—स्था + णिच् + लट् मि । भविष्यत्सामीप्ये लट् ।

5. भर्तृद्रोहात्—भर्तुः द्रोहः इति कृतत् ; यद्वा भर्तृद्रोह इति सुप्सुपा । इत्येव पक्षः साधेयान् । तस्मात्—हेतौ प्रसी ।

6. अमाता—अप्रशस्ता माता—यद्वा मातुरन्या । भर्तृद्रोहवशात् मातुरन्या इव इत्यर्थः । नञ् तत् । Thus she being my अमाता, I have not bowed her down.

कैकेयी—जाद ! महाराजस्य सच्चवचनं रक्खन्तीए मए तह उत्तं ।

[जात ! महाराजस्य सत्यवचनं रक्षन्त्या मया तथोक्तम्] ।

भरतः—किमिदं किमिति ।

कैकेयी—पुत्तओ मे राजा होदु त्ति । [पुत्रको मे राजा भवतु इति] ।

भरतः—अथ स इदानीमाय्योऽपि भवत्याः कः ।

Eng.—Kai.—My boy, in order to preserve the promise of the King, I said that.

Bh.—What ! What !

K.—See “Let my son be king”—this I said.

Bh.—Well, who is our 'venerable brother to you ! (or What is the relation of yours with that venerable brother of ours).

Beng.—কৈকেয়ী। বৎস! মহারাজের সত্যরক্ষায় উদ্ধত হইয়াই আমি ঐরূপ বলিয়াছিলাম। ভরত—কি? কি? কৈকেয়ী—আমার পুত্র রাজ্য হউক—এইরূপ। ভরত—আচ্ছা সেই পুঙ্খনীয় (রাম) আপনার কে হন?

Tika.—সত্যবচনম্ সত্যপ্রতিজ্ঞাম্ সত্যাক্রোকারম্ রক্তন্ত্যা পালয়ন্ত্যা—মহারাজেন যত্ মল্ল প্রতিশ্রুতং তত্ যথা সত্যং স্যাত তদেব কুর্বন্ত্যা। অথ ইদানীম্ ইत्याদি—‘নতু যৌ মে আৰ্য্যঃ জ্যেষ্ঠভ্রাতা রামঃ কিং সঃ তব পুত্রৌ ন’ ভবতি ইতি কথয় মে।

Notes.

1. সত্যবচনম্—obj. to রক্তন্ত্যা। সত্যং বচনমিতি কর্মধা।
2. রক্তন্ত্যা—১চ্ + শত্ fem. তৃতীয়া। “লচণহেল্লৌ: ক্রিয়ায়াঃ” ইতি হ্ততৌ শত্। In order to preserve, to keep in tact. Qual সযা। Kaikeyi tries to support her position in vain before Bharata.

পিতৃমৈ নীরসঃ পুত্রৌ ন ক্রমেণাভিষিচ্যতে।

দয়িতা ভ্রাতরৌ ন সুঃ প্রকৃতৌনাং ন রোচতে ॥ ২০ ॥

Prose order.—(স কিং) পিতৃমৈ নীরসঃ পুত্রৌ ন? (কিম্) ক্রমেণ ন অভিষিচ্যতে? (কিং তস্য) ভ্রাতরৌ দয়িতাঃ ন সুঃ? (কিং স) প্রকৃতৌনাং ন রোচতে।

Eng.—Is he not the legitimate son of our father? Does not coronation concern (him) the senior only? (Does not coronation take place in order of seniority?). Are not the brothers dear to him? Is he not popular with the subjects?

Beng.—তিনি পিতার ঔরসপুত্র নন? অভিষেক কি জ্যেষ্ঠক্রমে হয় না? ভ্রাতৃগণকে কি তিনি ভালবাসেন না? প্রজাগণের কি তিনি মনোমত নহেন?

Tika.—किं स रामः मे मम पितुर्दशरथस्य औरसः पुत्रः न ? सर्वत्रैव रामः दशरथस्य औरसः पुत्रः, ननु जारजाः; नवाचरेणो । अतः तस्य अभिषेकः युक्तः आसीत् । (ननु भवान् अपि औरसः पुत्रः तर्हि कथं राम एव राजाभाक् ? इत्यस्य उत्तरं पठति—) 'किं क्रमेण जेष्ठक्रमेण न अभिषिच्यते' पुत्रः रामो इति उक्तकर्म । ननु स एव अस्माकं जेष्ठः । अभिषेकविषये आदौ जेष्ठस्य अधिकारः—तस्य तत्र अयोग्यत्वम् स्यात् तर्हि न अन्यस्य अधिकारो जायते यतः जेष्ठक्रमेण अभिषेको भवति ; अतः तस्यैव अभिषेको युक्तः आसीत् । (ननु तस्य भ्रातृद्वेषित्वात् अनधिकार इति चेत् उच्यते)—किं स भ्रातृणाम् अस्माकं दयितः प्रियः न भवति ? अपि तु 'भ्रातरः दयिताः' प्रियाः एव स्युः । अतः भ्रातृप्रियस्य तस्यैव अभिषेकः युक्तः आसीत् । (ननु प्रजाभिः तस्य अभिषेकः नानुमतः इति चेत्)—किं स प्रकृतौनां प्रकृतिभ्यः प्रजाभ्यः इत्यर्थः न रोचते ? किं प्रजाभिः सोऽभिमतः नासीत् ? अपि तु आसीदेव । अतः सर्वत्रैव तस्य अभिषेको युक्तः आसीत् । अपि तु स तत्र पुत्र-स्थानाधिकारी, तेन तस्य अभिषेके कुतः सत्यभ्रंशः ?

Notes

N. B. — Here Bharata states the potent reasons for his i.e., राम's राज्याभिषेक ।

1. औरसः—उरस् + अण् । वीर्यजातः । Qual. पुत्रः ।
2. अभिषिच्यते—अभि + सिच् + कर्मणि लट् ।
3. क्रमेण—प्रकृत्यादित्वात् तृतीया । वा हेतौ श्या । करणे श्या also suits us here.
4. दयिताः—दय् + कर्मणि क्त । Plural. Pred to भ्रातरः ।
5. प्रकृतौनां—सम्बन्धसामान्ये इष्टौ । प्रकृतिभ्यः इत्येव व्याकरणसम्मतम्, "द्व्यर्थानां प्रीयमाणः" इति सूत्रेण ।

कैकेयी—जाद ! सुकुलुषा यणु मुच्छिदव्या । [जात ! शुक्कुलुषा ननु प्रष्टव्या] ?

Eng. — My boy : She is not to be taken to task who has coveted her dues.

Beng.—बन्ग ! अङ्गुलीकृतं खिळ्ळांग कर्ना वा अश्रुयोग देउय। कि उचित ? अर्थां उचित नय ।

Tika.—‘शुल्कलुब्धा’—शुल्के लुब्धा इति सुप्सुपा । मल्लं देयं शुल्कम् लब्धम् एव अहं खलु ईदृशम् कृतवती । शुल्के अदेये स्थिते राज्ञः दोषः प्रसज्जित इति शुल्कभङ्गदोषं कृत्वा अहं शुल्कम् कामयमाना एवमाचरितवती । अतो न मे कश्चिद्दोषः [“सम्भावितस्य चाकौर्त्तिर्मरणादतिरिच्यते” इति] अतः एवंविधा अहम् “प्रष्टव्या ननु” नैव प्रष्टव्या इत्यर्थः ।

Remark—Kaikeyi admits शुल्कलुब्धता on her part ; and further she says that such शुल्कलुब्धता on a woman’s part is not to be questioned ; moreover she stuck to this शुल्कलुब्धता to save दशरथ from सत्यापलाप and not out of राजालोभ proper । So she says —she has no fault in this, only destiny prevailed and compelled her to take this step. Such explanation for her दोषशून्यता is in keeping with her saying in Act VI. Comp. “कैकेयो—जात एतन्निमित्तमपराधे मां निन्विषा पुत्रको रामो वनं प्रेषितः । न खलु राजालोभेन” ।

भरतः—

वल्लकलं हतं राजश्रीः पदातिः सह भार्यया ।

वनवासं त्वयाश्रयः शुल्केऽप्येतदुदाहृतम् ॥ २१ ॥

Prose order.—त्वया वल्लकलः हतराजश्रीः पदातिः भार्ययासह वनवासम् आश्रयः । एतदपि शुल्के उदाहृतम् ?

Eng.—You ordered him to go on exile with his wife on bare foot—being deprived of his royal fortune and putting on bark-clothing ; was it a condition of the agreement ?

Beng.—राजलक्ष्मी इहेते विद्यात एवः बङ्गलबुद्ध इहेन। पदत्रञ्जे
 भार्यागृह वनवास गमन ठुमि आञ्छा करिआहिने एउ कि शुक्रे
 निर्दिष्टे छिन ?

Tika.—‘त्वया’ ‘वल्कलैः’ वल्कवाससा उपलक्षितः ‘हृतराजश्रीः’ हृता
 शुल्कयष्टव्यपदेशेन आत्मसात्कृता राजश्रीः राजलक्ष्मीः यस्य स रामचन्द्रः पदातिः
 पादचारि सन् भार्याया सीतयासह वनवासं वनगमनं आश्रयः आदिष्टः। हे मातस्व
 वल्कवाससा उपलक्षितम् हृतराजलक्ष्मीकम् पादचारिणं रामचन्द्रमसीतया सार्धम्
 वनवासम् आश्रयवती । किम् एतदपि ईदृशी अपि शुल्के पणे उदाहृतम् निर्दिष्टम्
 आसीत् ? किं पणे एतदपि स्वीकृतम् आसीत् यत् अपहृतराजश्रीयैः परिहित-
 वल्कलेन रामचन्द्रेण सीतया सह पञ्चाम् एव वनं गन्तव्यम् ?

Notes.

1. त्वया—अनक्ते कर्त्तरि तृतीया ।
2. वल्कलैः—करणे तृतीया । करण of हृत । Or उपलक्षणे तृतीया ।
3. हृतराजश्रीः—राज्ञः श्रीरिति हृतत् । हृता राजश्रीयस्य स इति बहु ।
 कप् after श्री (wh. is not नदीसञ्ज्ञक) final in a बहु, may or may
 not come. Comp. “सुन्दरश्री and पुण्यश्रीक” in Uttara &c.
4. पदातिः—adj. to रामचन्द्रः understood. पादेन अततिगच्छति
 इति पाद + अत + इण् or इज् (acc. to some) = पद + अत + इ = पदाति ।
 See the rule “पादस्य पदाज्यातिगोपहतेषु” ।

5. वनवासम्—retained object to आश्रयत् । प्रयोज्य कर्म । त्वं रामं
 वनवासम् आश्रयसि इति कर्त्तृवाच्ये वाक्यम् = त्वया रामः वनवासमाश्रयत् ।

6. आश्रयः—आ + श्रप् + णिच् + क्त । आश्रयित also.

7. उदाहृतम्—उद् + आ + हृ + कर्मणि क्त । Thus Bharata imputes
 blame on कैकेयी in spite of her trying to get rid of it.

कैकेयी—जाद ! देशकाले णिवेदेमि । [जात ! देशकाले
 निवेदयामि] ।

Eng.—My boy ! You will know (or be informed of) everything in proper place and time.

Beng.—कैकेयी—बन्ग ! बर्षाङ्काने ओ बर्षागमने तोंमाय गब खानाईव ।

Exp.—जात ! वत्स ! देशकाले उपयुक्ते देशे यथोचिते च काले निवेदयामि तुभ्यं सर्वमेव कथयिष्यामि ।

Notes

1. देशकाले—Locative ; देशसहितः काल इति शाकपार्थिवादितत् तस्मिन् । देशे—यथोचितस्थाने । काले—उपयुक्ते समये । Comp.—“अदेश-कालेः प्रतीहारस्य”—Swapna VI.

2. निवेदयामि—नि + विद् + शिच् + लट्, सिप् । भविष्यत्सामीप्ये लट् ।
i. e. वर्तमानसामीप्ये भविष्यदर्थे लट् ।

Remark.—Thus Kaikeyi reserves her right to absolve herself in time. And this she will do in Act VI., referred to above. She knows that demonstration at this hot moment will be of no avail.

भरतः—

अयशसि यदिलोभः कीर्त्तयित्वा किमस्मान्

किमु नृपफलतर्षः किं नरेन्द्रो न दद्यात् ।

अथ तु नृपतिमातेतेषपदस्तवेष्टो

वदतु भवति ! सत्यं किं तवाय्यो न पुत्रः ॥ २२ ॥

Prose order.—यदि अयशसि (तव) लोभः, (तर्हि) अस्मान् कीर्त्तयित्वा किम् ? नृपफलतर्षः किमु ? नरेन्द्रः किं (तत्) न दद्यात् । अथ तु नृपतिमाता इत्येषः शब्दस्तव इष्टः, (तर्हि) सत्यं (भवती) वदतु, उ भवति, किम् आर्यस्तव पुत्रः न ।

Eng.—Had you greed for infamy, then what was the use of taking (or what for did you take) my name along with it ? Had you coveted the kingship ; would not the king have given it to you ? Or were the appellation Queen-mother desired by you, then please tell Ho mother ! Is not he our venerable brother your son ?

Beng.—যদি অশেষই (কলঙ্কেই) তোমার লোভ ছিল—তবে আমার নাম তার সঙ্গে উচ্চারণ করিবার কি প্রয়োজন ছিল ? রাজ্যফলে তোমার তৃষ্ণাই যদি হয়েছিল, তবে কি রাজা তা তোমাকে দিতেন না ? আর “রাজমাতা” এই শব্দটাই যদি তোমার কাঁচা ছিল—তবে হে মাননীয়ে, সত্য করিয়া বলুন ত সেই আর্থা কি আপনার পুত্র নন ।

Tika.—যদি ‘অযশসি’ কলঙ্কে (তব) লোভঃ (তর্হি) অস্মান্ সান্ মম নাম ইত্যর্থঃ ‘কীর্ত্তি’ যিত্বা উচ্ছার্থ্য কিম্’ অলম্ ? নন যদি কলঙ্কম্ অর্জয়িতুম্ প্রব ইচ্ছা আসীত্ তর্হি “মম পুত্রো ভরতঃ রাজা ভবতু” ইতি মম নাম ত্বং কথং বৃদ্ধীতবতী ? ‘নৃপফলতর্ঘঃ’ নৃপস্য রাজ্যঃ রাজা ইতি সংজ্ঞায়াঃ ইত্যর্থঃ যত্ ফলং রাজ্য-লাভরূপম্ তব তর্ঘঃ দৃষ্টা কিসু কিং তব আসীত্ ? (তর্হি তদেব ত্বয়া সুস্পষ্টং কথনীয়ম্ আসীত্ ; তথা সতি —) নরেন্দ্রঃ নরপতির্দশরথঃ কিং (তত্ রাজ্যফলম্) ন দদ্যাৎ তুভ্যমিতি শেঘঃ । অপি তু তব রাজ্যলাভতৃষ্ণা বিদিত্বা অবশ্যম্বেব তুভ্যম্ রাজ্যং দদ্যাৎ । অথ তু অথবা “নৃপতিমাতা” রাজমাতা ইতি এষঃ শব্দঃ একম্বকারম্ অভিধানম্ তব ইচ্ছঃ কৃষ্টিতঃ (আসীত্), ননু ভরতস্য অমিষেষ্টি সতি অহং রাজমাতা কথিমাণীসি রাজমাতা-সংজ্ঞালাভরূপকাক্ষিত আসীত্ চেত্ তর্হি সন্মৎ যজ্ঞাশ্বং বদতু ব্রহ্মহত্যায়ুঃ কুং ভ্রমসি মাননীয়ে, কিম্ আর্থাঃ রাসচন্দ্রঃ তব পুত্রঃ ন ? ননু রাসচন্দ্র রাজমা-মিষেষ্টি কিং তব রাজমাতাসংজ্ঞালাভঃ অরিতাশ্চঃ বামনিষ্যত্ ? অমিতু স্বকল্পকৃত্ত অমনিষ্যত্, যত স তৈ পক্ষস্থানীয় এব । মাচ্চিনীভবম্ ।

Notes

1. अयशसि—यशसः अन्यदिति नञतत् । यद्वा यशोविरोधि इति अयशः—
कलङ्कः । नञतत् । तत् । अभिकरणे ७मी ।

2. कीर्त्तयित्वा—कृत + क्त्वाच् । कृत मं शब्दने इति धातो लं टि कीर्त्तयति ।
“अलं खल्वीः प्राचाम् क्त्वा” इति अलमर्थे प्रयुक्तस्य किम् इत्यस्ययोगे क्त्वाच् ।
This is a peculiar use in Bhasa's writings. See ante.

3. नृपफलतर्षः—subj to आसीत् understood नृपस्यफलम् इतत् । तव
तर्षः सुप्सुपा । तर्ष् + चञ् = तर्षः ।

4. नरेन्द्रः—नराणाम् नरेषु वा इन्द्रः इति इतत् or सुप्सुपा । यद्वा नरः
इन्द्रः इव इति उपमितसमासः ।

5. दद्यात्—दा + विधिलिङ् (सम्भावनायाम्) यात् ।

6. नृपतिमाता—नृणाम् पतिरिति इतत् । तस्य मानेति इतत् । “इति”
—इति अव्यययोगे १मा by the rule “क्वचिन्निपातेनाभिधानम्” ।

7. शब्दः—उक्ते कर्मणि १मा ।

8. तव—कर्त्तरि इष्टी by the rule “क्तस्य च वर्त्तमाने” ।

9. इष्टः—इष् + क्त वर्त्तमाने by the rule मतिबुद्धिपूर्वार्थेभ्यश्च ।

10. भवति—vocative case of भवती = fem. of भवत् (you).

11. वदतु—वद् + लोट तु । Here भरत's सीभाव and अभिन्नता
with Ramā is clearly manifest.

कष्टं कृतं भवत्या—

त्वया राज्ञैषिण्या नृपतिरसुभिर्नैवगणितः

सुतं जेष्टं च त्वं ब्रजवनमिति प्रेषितवती ।

न शीर्णम् यद् दृष्ट्वा जनकतनयां वल्कलवती—

महोधात्रा सृष्टं भवति हृदयं वज्रकठिनम् ॥२३॥

Prose order.—राज्यैषिण्या त्वया नृपतिः असुभिः नैवगणितः । त्वम् वनं ब्रज

इति ज्येष्ठं सुतं (वनं) प्रेषितवती । अहो भवति, धावा (तव) हृदयं वज्रकठिनं
सृष्टं यत् (हृदयं) जनकतनयां वल्कलवतीं दृष्ट्वा न शीर्षम् ।

Eng. What a heart-rending act you have done ; being greedy of the kingdom you did not take even the life of the king into consideration. You have sent the eldest son to the forest saying "you go to the forest." Alas ! mother ! the creator has created (or made) you heart as hard as the thunder-bolt the heart that has not been torn (asunder) even seeing the daughter of Janaka, clad in bark-clothing.

Beng.—तुमि कठिन कार्याई करिबाह । राज्यालाभेछू हये तुमि
राज्यार जीवनकेओ गण्य कर नाई । “बने याओ” बलिबा ज्येष्ठपुत्रके
पाठाईबाह । हाय, बिधाता तोमार हृदय वज्रतुला कठिन करिबाई
सृष्टि करिबाहेन—(ताई) उहा जनकनन्दिनीके वल्कल परिधान करिते
देखिबाओ बिदीर्घ हय नाई ।

Tika.—‘कष्ट’ कठिन (वस्तु) कृतम् आचरितम् भवत्या ! . ननु तत् कौटुम्भम् ?
उच्यते—राज्यैषिणा राज्ञा कामयमानया तया असुभिः प्राणैरपि न गणितः न
चिन्तितः । राज्ञोऽतुभ्यं प्रदत्ते सति राजा प्राणान् त्यज्यति इत्यपि विवेचना तया न
कृता । (द्वि पुत्र) त्वम् वनं व्रज गच्छ (इति उक्त्वा) ज्येष्ठं (पुत्रम् रामं) वनं प्रेषितवती
प्रेषितवती । अहो भवति, ‘धावा मृष्टा (तव) हृदयं वज्रकठिनं’ कुलिशकटोरं
सृष्टं निर्मितम् —(कथं तत् जानासि ?) यत् (ते) हृदयम् जनकतनयाम् वल्कल-
वतीं वल्कवाससा आहतदेहा दृष्ट्वा न शोणं न भिन्नम् न विदीर्षंम् । यतः ते हृदयं
राजवधूः सीताम् वल्कलचाग्निणीं दृष्ट्वापि न विदीर्षंम् ततो मन्ये—ते हृदयं विधावा
वज्रतुलामिव कठोरम् कृतम् ।

Notes.

1. कष्टम्—उक्तं कर्मणि १मा ।

2. राज्ञैषिणा—राज्यम् एषितुम् शीकम् यस्यः सा इति राज्ञ + इष् + शिन् ;
fem जीप् ; ३या । Quasi तया ।

3. असुभिः—always plural. करणे वा प्रकृत्यादि तृतीया । Some here construe as असुभिः विसृज्यमानः or विसृज्यः वृषतिः न गणितः ; but it does not seem better, so we prefer the former construction.

4. गणितः—गण + क्त कर्मणि ।

5. जेष्टं सुतम्—प्रशस्य + इष्ट ; obj to प्रेषितवती ।

6. प्रेषितवती—प्र + इष् + णिच् + क्तवतु fem.

7. जनकतनयाम्—obj to दृष्टा ; जनकस्य तनया ताम् इतत् ।

8. वल्कलवतीम्—वल्कलमस्या अस्ति इति वल्कल + वतप् ; fem.

9. शीर्षम्—शृ + क्त कर्त्तरि । Pred. to हृदयम् ।

10. वज्र कठिनम्—इति उपमानसमास by the rule “उपमानानि सामान्य-वचनैः” । Qual. हृदयम् ।

11. सृष्टम्—सृज् + क्त कर्मणि ।

सुमन्त्रः—कुमार ! ततो वशिष्ठवामदेवौ सहप्रकृतिभि-
रभिषेकं पुरस्कृत्य भवन्तम् प्रतुङ्गतो विज्ञापयतः—

Eng.—Prince ! here are Vasistha and Vamadeva along with the subjects, come to receive you with the materials of coronation and they now inform you.

Beng.—कुमार ! এই যে মহর্ষি বশিষ্ঠ ও বামদেব প্রজাবৃন্দের সঙ্গে অভিষেক দ্রব্যাদিগহ প্রত্যাগত হইয়া আপনাকে জানাইতেছেন ।

Exp.—कुमार ! युवराज ! प्रकृतिभिः प्रजाभिः सह अभिषेकम् अभिषेकोपयोगिनः द्रव्यान् पुरस्कृत्य आदाय प्रत्युद्गतौ सभाजयन्तौ अभ्यर्चयन्तौ इति यावत् विज्ञापयतः निवेदयतः ।

Notes.

1. वशिष्ठवामदेवौ—वशिष्ठस्य वामदेवस्य तौ द्वन्द्वसमासः ।

2. पुरस्कृत्य—पुरस् + क्त + लाप् ।

३. प्रत्युदयतौ—प्रति + उद् + गम + क्त ।

४. विज्ञापयतः—वि + ज्ञा + णिच् + लट् + तस् ।

गोपहीना यथा गावो विलयं यान्ति प्रपालिताः ।

एवं नृपतिहीना हि विलयं यान्ति वै प्रजाः ॥२४॥

Prose.—यथा गोपहीनाः गावः अपालिताः विलयं यान्ति एवं हि वै नृपति-
हीनाः प्रजा विलयं यान्ति ।

Eng. Just as cows perish not being protected for want of a cowherd, so do the subjects without a king.

Beng.—যেকোন গোপালকহীন গো, পালনের অভাবে ধ্বংসপ্রাপ্ত
হয়—গেহেকোন নৃপতিশূন্য প্রজাও বিনষ্ট হইয়া যায় ।

Tika.—यथा यादृशं गोपहीनाः गोरक्षकान्या गावः अपालिता अरक्षिताः सन्तः
विलयं विनाशं यान्ति । एवं इत्यम् हि नूनं वै नृपतिहीना भूपरहिताः प्रजाः
विलयं यान्ति ।

Notes

१. गोपहीनाः—गोपेन हीनाः, इति इतत् ।

२. अपालिताः—न पालिताः इति नञ् तत् । पा + णिच् + क्त कर्मणि ।
पाति—(simple form) पालयति (causative).

३. विज्ञायम्—obj to यान्ति । वि + लौ + अच् ।

४. नृपतिहीनाः—नृपतिना हीनाः इति इतत् । This shows—Bhasa
supported monarchial form of government during his time.

भरतः—अनुगच्छन्तु मां प्रकृतयः ।

सुमन्त्रः—अभिषेकं विसृज्य क्व भवान् यास्यति ।

भरतः—अभिषेकमिति—इहात्मभवत्यर्थं प्रदीयताम् ।

सुमन्त्रः—क्व भवान् यास्यति ।

Eng. Bh.—Let the subjects follow me.

Su.—Where will you go sir, leaving the coronation aside ?

Bh.—Coronation ! let it be for this lady (or offer it to this venerable lady).

S.—Where will you go, sir ?

Beng.—ভরত—প্রজাগণ আমার অনুসরণ করুন ; সু—অভিষেক ত্যাগ করিয়া আপনি কোথায় যাইবেন ? ভ—অভিষেক ! তাহা এই মাননীয়াকে প্রদান করুন । সু—আপনি যাইবেন কোথায় ?

Tika.—অনুগচ্ছন্তু অনুসরন্তু । বিসৃজ্য = পরিত্যজ্য । স্বদমবল্য = কৈকী ।

Notes

1. বিসৃজ্য—বি + সৃজ্ + ল্যপ্ । পরিত্যজ্য ।

2. অনুগচ্ছন্তু—অনু + গচ্ + লোট + অন্তু । Let the subjects and priests come after me and follow me, for I am going on hence. Then Sumantra says where are you going leaving off अभिषेक । Now Bharata will give the answer where he goes.

भरतः—

तत्र यास्यामि यत्रासौ वर्त्तते लक्ष्मणप्रियः ।

नायोध्या तं विनायोध्या सायोध्या यत्र राघवः ॥२५॥

Prose.—यत्रासौ लक्ष्मणप्रियः तत्र यास्यामि । तं विना अयोध्या अयोध्या न ।

यत्र राघवः सा अयोध्या ।

Eng.—I shall go where lives he the favourite of Laksman (or whose favourite is Lakshman). Ayodhya is no Ayodhya without him ; and where Rama lives there is Ayodhya.

Beng.—যেখানে লক্ষ্মণের প্রিয় (রাঘব) রহিয়াছেন—সেখানেই যাইব । তার অভাবে অযোধ্যা অযোধ্যাই নহে—যেখানে রাঘব সেইখানেই অযোধ্যা ।

Expl.—यत्र यस्मिन् स्थाने 'असौ लक्ष्मणप्रियः' दयितलक्ष्मणः यद्वा लक्ष्मणस्य प्रियः यतो लक्ष्मणस्तमनुगतो लक्ष्मणेनैव तस्मिन् प्रीतिर्दृशिता न अननुगामिना मया ; 'तत्र यास्यामि' गमिष्यामि । [कथं न स्यात्तासि अयोधायाम् ?—शृणु] तं रामं विना अयोध्या अयोध्या न । रामयूत्या अयोध्या नैव अयोध्यापदवाच्या । 'यत्र राघवः' रामः 'तत् स्थानं' खलु अयोध्या तत् स्थानमेव सार्थकम् इत्यर्थः ।

Notes.

I. लक्ष्मणप्रियः—लक्ष्मणःप्रियः यस्या स बहु । "वा प्रियस्य" इति प्रियशब्दस्य परनिपातः । पक्षे प्रियलक्ष्मणः । यद्वा लक्ष्मणस्य प्रियः इति द्वयम् । Bharata covets Lak's position as follower of Rama and so he wishes to go where लक्ष्मणप्रिय is and himself wishes to be Rama's favourite.

2. राघवः—रघोर्गोत्रापत्यं पुमान् इति रघु + अण् । Where the descendent of Raghu, i. e., Rama lives that is Ayodya, so I will go to Rama.

3. सा—विधेयपदस्य (अयोध्यायाः) प्राधान्यात् अत्र स्त्रीलिङ्गत्वम् । cf. "यत् प्रमत्तरेण अयोध्या यूत्या दृश्यते स तु कैकेयीवचनस्य परिणामः"—and "शैत्यं हि यत् सा प्रकृतिर्जलस्य" । And this custom is not inviolable for Panini writes कर्मणा यमभिप्रैति स सम्प्रदानम् । Here स (agreeing with यम्), and not तत् (agreeing will सम्प्रदानम्) ।

(निष्क्रान्ताः सर्वे) [Exuent all]

तैव अभिनेतारः जना निष्क्रान्ताः रङ्गमञ्चात् वह्निर्गताः ।

तृतीयः अङ्कः (समाप्तः) ।

(Here ends the third act.)

प्रतिमानाटकम्

चतुर्थोऽङ्कः ।

(ततः प्रविशतश्चेट्यौ)

विजया—हला नन्दिणि ! भणेहि भणेहि । अज्ज कोशला-
पुरगेहि सव्वेहि अन्तेबुरेहि पड़िमागेहं दढुट्टुम् गदेहि तहिं
किल भट्टिदारओ भरदो दिट्ठो । अहं च मन्दभाआ दुवारे
दिदा । [हला नन्दिनिके ? भण भण ! अद्य कौशल्यापुरोगैः
सर्वैरन्तःपुरैः प्रतिमागेहं द्रष्टुम् गतेस्तत्र किल भर्तृदारको
भरतो दृष्टः । अहं च मन्दभागा द्वारे स्थिता] ।

नन्दिनिका—हला ! दिट्ठो अहमेहि कौटुहलेण भट्टिदारओ
भरदो । [हला ! दृष्टोऽस्माभिः कौटुहलेन भर्तृदारको भरतः]

विजया—भट्टिणी कुमारेण किं भणिदा । [भट्टिणी कुमा-
रेण किं भणिता] ।

नन्दिनिका—किं भणिदं । ओलोइदुं वि नेच्छदि कुमारो ।
[किं भणितम् ? अवलोकितुमपि नेच्छति कुमारः] ।

Eng. Vijaya—Nandinika ! please tell me ; to-day, Prince
Bharat is said to have been met by the ladies of the harem,
headed by Kausalya, when they went to visit the house of
images ; but unfortunate as I am, I stood at the gate.

N.—Well ! we have also seen Bharat out of curiosity.

V.—What has been said to the Queen by Bharat ?

N.—What has been told ? The Prince even did not like to see her.

Beng. विजया—ओगो ! नन्दिनिका ! बलरे भाई ! आज नाकि कौशल्यापुरःसर समस्त अस्तःपुरचारिणीगण प्रतिमागेषु देखिते गिया सेथाने राजकुमार भरतेर साक्षात्लाभ करियाहेन । आमि मन्द-
भागिनी दुयारे (दाँडाईया) छिलाम । नन्दिनिका—आमराओ उँल्लुक्य सहकारे भरतके देखियाछिलाम । विजया—कुमार राणीके कि बल्लेन । नन्दि—कि आर बल्लेन । देखतेओ ईच्छा करेन नि ।

Tika.—‘कौशल्यापुरीगैः’ कौशल्यापुरःसरैः ‘अन्तःपुरैः’ अन्तःपुरवासिभिः । ‘किल’ इति वार्तायामवयवम् । मन्दभागा मन्दभागिनी । ‘कौतुहलिन’ अतीसुखवशात् । ‘मष्टिनी’ कैकीयी । मावाचरणात् क्रुद्धो भरतः मातरम् “अवलोकितुमपि नेच्छति” किं पुनर्वक्तुम् ॥

Notes

1. मण—मण + जोट हि । Do speak. सम्भवे हिदक्षिः । Vijaya, the maid-servant anxiously wishes to know what Bharata did by meeting his mother, so she begins with Bharata's entrance at the ‘प्रतिमागृह’ ।

2. कौशल्यापुरीगैः—पुरी गच्छति यः सः इति पुरस् + गम् + ड कर्त्तरि । Fem. आप् । कौशल्या पुरीगा अगगामिनी येषां तैरिति बहु । Qual. अन्तःपुरैः ।

3. अन्तःपुरैः—by transference of epithet (लज्जावन्त्या) = अन्तःपुर-वासिभिः ।

4. मन्दभागा—मन्दःभागः यस्या सा मन्दभागा । बहु - ।

5. कौतुहलिन—हेती दत्तीया । Out of curiosity ; or प्रज्ञादित्यात् दत्तीया, with curiosity ; cp “रम्यवस्तु समाजोके कोलतास्तात् कुतूहलम् ।” My curiosity led me to see Bharata.

विजया—अहो अज्ञाहिदम् । रज्जलुहाए भट्टिदारअस्स
रामस्स रज्जविव्भट्टे' करन्तीए अत्तेणो वेह्व्वं आदिठम् ।
लोओवि विणासं गमिओ । णिग्घिणाखुभट्टिणी । पापअं किदम् ।
[अहो अत्याहितम् । राज्यलुब्धया भत्तृ दारकस्य रामस्य राज्ञ-
विभ्रष्टम् (? विभ्रंशम्) कुर्व्वं त्यात्मनो वै धव्यमादिष्टम् । लोकोऽपि
विनाशम् गमितः । निर्घृणा खलु भट्टिनी । पापकं कृतम् ।]

नन्दिनिका—हला सुणाहि । पइदीहि आणीदम् अभि-
सेअं विसज्जिअ रामतपोवणं गदो कुमारो । [हला ! शृणु !
प्रकृतिभरानीतम् (? आहूतम्) अभिषेकं विसृज्य रामतपोवनम्
गतः कुमारः] ।

विजया—(सविषादम्) हम् ! एवंगदो कुमारो । नन्दि-
णिण ! एहि, अह्मे भट्टिणिं पेक्खामो । [हम् । एवंगतः
कुमारः । नन्दिनिके, एहि आवां भट्टिनीं पश्यावः] (निष्क्रान्ते) ।

॥ प्रवेशकः ॥

Eng. Vijaya—Alas, 'what a mishap has befallen ! while effecting the dethronement of Ram out of greed, the queen has also brought about her widowhood. The whole world (or the next world) has been also lost to her. Cruel as the Queen is, she has committed sin.

Nand.—Hullo ! hear, the prince (Bharat) has set aside the coronation brought about by the subjects and has retired to the hermitage of Rama.

Vijaya (with grief)—Alas ! the prince has also gone thus. Nandinika ! come let us see the Queen. (Exit).

Interlude,

Beng বিজয়া—অহো কি অনিষ্টটাই না হল! রাজ্যলুকা রাণী কুমার রামচন্দ্রের রাজ্যাচ্যুতি করিতে গিষে নিজেরও বৈধব্য সাধন ক'রে ফেল্লেন। পরলোকও তিনি নাশ করেছেন। রাণী বড়ই নির্ভর। তিনি পাপ করেছেন। নন্দিনিকা—ওগো! শুন। প্রজাবন্দকর্তৃক আহত অভিষেক পরিত্যাগ করে কুমার (ভবত), রামচন্দ্রের তপোবনে গিয়াছেন। বিজয়া—(হুঃখেব সহিত) আঁ! কুমার এভাবে গিয়েছেন। নন্দিনিকে, আশ ভাই আমরা দুইজন বাণীকে দেখি গিয়ে।

(উভয়েব প্রস্থান) । প্রবেশক।

Tika.—‘অত্যাঙ্কিতম্’ অনিষ্টম্, দুর্ভাগ্যম্ (মহাবিপদ ইত্যর্থ) সমুপস্থিতম্ ॥ ‘রাজ্যলুপ্তা’ রাজ্যে জাতলুপ্তায়া ‘রাজ্যবিষয়ম্’ (বিষয়ম্) রাজ্যচ্যুতিম্ কুবৎয়া কৈকীয়া ‘আত্মনো বৈধবাম্’ আদিষ্টম্ সাধিতম্। ‘লোকোঃপি’ সংসারঃ, যদ্বা—তস্যাঃ পরলোকোঃপি ‘বিনাশ’ ‘অশ’ ‘গমিতঃ’ প্রাপিতঃ’ পরলোকোঃপি সুখায়া তস্যাঃ বিনষ্টা ইতি ভাবঃ। ‘নিষ্ট’ ‘আ’ নিষ্টয়া, নিষ্টরা। ‘পাপকম্’ কৃতসিত’ পাপম্ তথা কৃতম্। অদ্বিনী = স্বামিনী কৈকীয়া ॥

Notes

1. অত্যাঙ্কিতম্—অতি + আ + ঘা + ক্ত কৰ্মণি or ভাবে; mishap, a great calamity. কৰ্মণি। See ante also.

2. রাজ্যলুপ্তা—রাজ্যে লুপ্তা ইতি সহস্রপা। ইয়া। লুপ্ত + ক্ত; fem আপ্। Qual. কৈকীয়া। Or it is an adj. used substantively.

3. রাজ্যবিষয়ম্—রাজ্যস্য বিষয়ম্ ইতি ইতৎ। বি + ভূশ্ + ক্ত লপ্তসকৈ ভাবে। It means ‘বিষয়ঃ’। অয়মেব পাঠস্তু সাধীয়ান্। obj. of কুবৎয়া। ক্ত + যত + স্তিগ্ৰাম্ ভীম্ = কুবৎতী। ইয়া।

4. আদিষ্টম্—আ + দিষ্ট + ক্ত কৰ্মণি।

5. বিনাশম্—obj to গমিতঃ; she by this her wrongful act has made this সংসার as well as her পরলোক lost to her. In other words by her own misdeeds her ^{দুঃখ} সংসার and পরলোক are both lost.

6. गमितः—गम् + गिच् + क्त कर्मणि । प्रापितः ।

N. B.—the full construction is कैकेया लोकोऽपि विनाशं गमितः—she herself has led her world to destruction.

7. निर्हृणा—adj to भट्टिनी । निरस्ता पृथादया यस्याः सा इति वङ् ।

8. भट्टिनी—this is the form by which Queens are referred to by maid-servants in dramas.

9. पापकम्—कुत्सितं पापम् इति कुत्सितार्थं पापशब्दात् कन् प्रत्ययः ।

10. विष्टुङ्ग—वि + स्तृज् लाप् ॥ रामतपोवनम् रामाधिकृतं तपोवनम्, शाकपार्थिवदितत् ॥ 'इम्' is an अव्यय meaning आश्चर्य्य (wonder) here.

आहत is the better reading here for आनोत ।

11. एहि—आ + इ + लोट हि ।

12. Remark—(a) एवं गतः may also be taken as a सुप्सुपा compound meaning एतदवस्थाम् आपन्नः कुमारः । Compare “हा हा एवं गतो महाराजः” Act II ante.

(b) निष्क्रान्ति = रङ्गमञ्चात् प्रस्थिते ।

(c) प्रवेशकः = Interlude. Compare—

“प्रवेशकोऽनुदात्तोक्त्या नौचपावप्रयोजितः ।

अङ्गुर्वयान्तर्विज्ञेयः श्रेष्ठो विष्कम्भक यथा” ॥—Sahitya Darpana.

Praveshaka is an interlude which is acted by players of lower status. The Pravesaka is, so to speak, the connecting link between the past and the future events of the drama. For its diff. from विष्कम्भक see Act III.

(d) From the worldly point of view, people one and all condemn Kaikeyi for her destructive act, though later on in Act VI Bharata will support her, as this was due to मुनिशाप on दशरथ ।

(ততঃ প্রবিশতি भरतो रथेन सुभन्धः सूतश्च)

भरतः—

स्वर्गं गते नरपতौ सुकृतানुयात्रे

पौराश्रुपातसलिलैरनुगम्यमानः ।

द्रष्टुम् प्रयाग्यरूपणेषु तपोवनेषु

रामाभिधानमपरम् जगतः शशाङ्कम् ॥ १ ॥

Prose.—সুকৃতানুয়াত্রে নরপতৌ স্বর্গে গতে (সতি) পৌরাশ্রুপাতসলিলৈঃ অনুগম্যমানঃ (অহম্) অরূপণেষু তপোবনেষু রামাভিধানম্ জগতঃ অপরম্ শশাঙ্কম্ দ্রষ্টুম্ প্রযামি ।

Eng.—(Then enters Bharata in a chariot as well as Sumantra and the charioteer)

Bharat.—His majesty has left for the next world along with his merits, and myself being followed by the tears of the citizens, am proceeding to the blessed penance-grove in order to visit Ramchandra, another moon of the world (or to visit another moon of the world known as Rama).

Beng.—(অনন্তর রথাক্রুত ভারত জগতের ও সারথির প্রবেশ) .

ভরত—নিজ স্কৃততিসমভিব্যাহারে রাজ্য স্বর্গে গিয়াছেন । এখন গজর্জনয়ন পৌরবর্গের অশ্রুধারা দ্বারা অশ্রুত হ'য়ে আমি মনোরম তপোবনে রাম নামে প্রসিদ্ধ জগতের আর এক চক্রে সন্দর্শনে চলিয়াছি ।

Tika.—‘সুকৃতানুয়াত্রে’ সুকৃতম্ পুণ্যম্ অনুযাত্রম্ অনুগামি যন্তি, সুকৃতম্ পুণ্যম্ এব অনুযাত্রম্ সহযোনি অনুগামি ইত্যর্থঃ, তাঙ্কমি স্বপুণ্যমানসহায়ি ইত্যর্থঃ, ‘নরপতৌ দশরথে স্বর্গে গতে সতি’, অহম্ ‘পৌরাশ্রুপাতসলিলৈঃ’ পৌরাণ্যাম্ পুরাষািনাম্ যঃ

चतुर्थोऽङ्कः

अश्रुपातः रामनिर्वासनजन्यं नेत्रवारिमोचनं समापि विरहजन्यं तत्, तस्मात्
 सदभूतः सलिलः जलैः 'अनुगम्यमानः' अनुस्रियमाणः अहम् 'अकृपणेषु' रामस्य
 अवस्थितिवशात् धन्येषु उदरिषु 'तपोवनेषु' रामाभिधानम् रामाभिधानं यस्य तादृशं
 रामनाम्ना प्रसिद्धम् अपरम् द्वितीयम् चन्द्रम् द्रष्टुम् प्रयामि गच्छामि । दशरथः
 मृतः ; न कोऽपि तम् अनुगतः अपितु तस्य आत्मनः पुण्यमेव तम् अनुगतम् यस्यावलात्
 स चन्द्रलोकम् गतवान् । [तथाहि "एकएव सुहृदसौ निधनेऽप्यनुयाति यः ।"]
 अहं तु इहैव जगति अपरम् चन्द्रम् द्रष्टुम् गच्छामि । कः सः ? रामचन्द्र एव । योहि
 चन्द्र इव भुवनाह्लादकः । मया सार्द्धम् चलन्ति पुरवासिनः अश्रूणि मुञ्चन्ती माम्
 अनुधावन्ति इति भावः ॥ वसन्ततिलकं वृत्तम् । रूपकभेदोऽलङ्कारश्च ।

Notes

1. सुकृतानुयाव—adj to नरपतौ which has भावे ङी । सु शोभनम्
 कृतमिति प्रादितत् । अनुपयात् याति इति अनु + या + ण् (उणादि) = अनुयावम्
 follower. सुकृतम् अनुयावम् यस्य तस्मिन्निति वह । Or अनु (पयात्) यावा
 यस्मिन् । वह । सुकृतम् अनुयावम् यस्य ।

2. पौराश्रुपातसलिलैः—अनुक्ते कर्त्तरि ३या । His merit follow
 Dasaratha, but पौराश्रु follows me. पुरे भव इति पुर + अण् = पौरः ।
 तेषाम् अश्रुपातः इति इतत् । अश्रूणाम् पातः, इति इतत् । तस्मिन् सलिलम् इति
 शाकपाथिवादि । तैः ।

3. अनुगम्यमानः—अनु + गम् + कर्मणि शानच् ।

4. अकृपणेषु—adj to तपोवनेषु । कृपणः दीनः । तस्मादन्य इति नञ् तत् ।
 The तपोवन was so due to Rama's presence there. And he is a
 veritable शशङ्क of this जगत् ।

5. रामाभिधानम्—रामः अभिधानम् यस्य तमिति वह ।

6. प्रयामि—प्र + या + लट् मिप् । I proceed.

7. Remark.—Note—सुमन्त्र is Dasaratha's सारथि whereas सूत
 here is Bharata's charioteer.

सुमन्त्रः—एष एष आयुष्मान् भरतः—

दैत्येन्द्रमानमथनस्य नृपस्य पुत्रो

यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः ।

भ्राता पितुः प्रियकरस्य जगत्प्रियस्य

रामस्य रामसदृशेन पथा प्रयाति ॥ २ ॥

Prose. दैत्येन्द्रमानमथनस्य नृपस्य पुत्रः यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः पितुः प्रियकरस्य जगत्प्रियस्य रामस्य भ्राता (भरतः) रामसदृशेन पथा प्रयाति ।

Eng. Sumantra—Here is long-lived Bharat who is the son of the King that humbled the pride of the demon-chief ; the grandson of that king, who employed his prosperity in rituals (sacrifices) ; the brother of Ramchandra who performed what is agreeable to his father and who is liked by the world ; this one (Bharata) follows the track of Ramchandra (or pursues the course adopted by Rama).

Beng. সুমন্ত্র—এই দীর্ঘায়ু ভরত—ইনি দৈত্যপতি শব্বরের গর্ব-বিশ্বংসী রাজা (দশরথের) পুত্র, যজ্ঞকার্যে সম্পদ্বিনিয়োগকারী অজ্ঞ রাজার পৌত্র ; পিতার প্রিয়কারী জগৎপ্রিয় রামের ভ্রাতা । ইনি রামচন্দ্রের অনুগত পথেই চলিতেছেন ।

Tika—एषः एष आयुष्मान् भरतः यः 'दैत्येन्द्रमानमथनस्य' दैत्येन्द्रस्य दैत्य-पतेः शब्वरस्य यः मानः गर्वः तस्य मथनस्य उन्मूलयितुः नृपस्य दशरथस्य पुत्रः ; (एव) 'यज्ञोपयुक्तविभवस्य' यज्ञे वेदोक्ते यागादिकर्मणि उपयुक्तः विनियुक्तः व्ययितः इत्यर्थः विभव ऐश्वर्यम् सम्पत् इति यावत् येन राज्ञा, तस्य नृपस्य अजस्य पौत्रः । 'पितुः प्रियकरस्य' दृष्टसम्पादकस्य 'जगत्प्रियस्य' लोकाभिरामस्य रामस्य भ्राता । (एवमेव) 'रामसदृशेन' रामस्य सदृशेन अनुरूपेण पथा मार्गेण, यादृशे सम्माने

रामोविचरति तादृशं नैव सन्मार्गेण प्रयाति गच्छति । वीरपिटकस्यथा ब्रह्मण्यपिता-
महः असौ भरतः पितृप्रियसम्पादकस्य लोकप्रियस्य रामचन्द्रस्य एव अनुकूपम् सन्मार्गम्
अवलम्ब्य चलति इत्यर्थः ॥ अत्रापि वसन्ततिलकं वृत्तम् ।

Notes,

1. दैत्येन्द्रमानमथनस्य—adj to नृपस्य । दितेः सुतः इति दिति + ण्य =
दैत्यः । तेषामिन्द्र' इति इतत् । दैत्यराज शम्बरः । तस्य मानः गर्वः इतत् । तस्य
मथनः (मथकः) इति इतत् । मथतीति मथनः मथ् (भ्यादि) + कर्त्तरि लुट् ।
मन्य लुट् will give मन्यन ।

2. यज्ञोपयुक्तविभवस्य—adj to नृपस्य । यज्ञे उपयुक्तम् इति उत्तत् or
सहस्रुपा । उप + युज्, + क्त कर्मणि employed. तादृशः विभवः सम्पत् यस्य
तस्य इति बहु । Our poet makes Aja, a performer of यज्ञ like his
forefathers. But Ramayana does not directly countenance
this.

3. प्रियकरस्य—adj to रामस्य । प्रियं करोति इति प्रिय + कृ + ट
कर्त्तरि ।

4. जगतप्रियस्य—adj to रामस्य । जगतः प्रियः इति इतत् । तस्य ।

5. रामसदृशेन—adj to पथा । रामस्य सदृशम् इति इतत् । तेन ।

N. B.—Bharat is the worthy scion of the dynasty of
Raghu. He goes to take Ram back to Ayodhya and hence
Sumantra praises him thus. He is a follower of truth
like Rama.

भरतः—भोस्तात !

सुमन्त्रः—कुमार ! अयमस्मि !

भरतः—क तद्वभवाद् ममार्थो रामः । कासो महाराजस्य
प्रतिनिधिः । क सन्निदग्रानं सारवताम् । कासो प्रत्यादेशो राज्ञ-

লুম্বায়া: কৈকেয়া: । ক তত্ পাত্ৰ' যয়স: । কাসৌ নরপতে: পুত্ৰ: ।
কাসৌ সত্যমনুব্রত: ।

Eng. Bh.—Noble Sir !

Sum.—Here I am Princee.

Bh.—Where is my venerable elder brother ? Where is that successor (representative) of His Majesty (Dasaratha), where is that best example of the firm or the great ? where is that vanquisher of Kaikeyi greedy of the kingdom ? (Or where is he who knocked the spine out of that throne-greedy Kaikeyi ; or who is a set-back to the throne-greedy Kaikeyi) ; where is that respectable (or object) of glory ? where is that son of the paramount King ? Where is that devotee of truth ?

Beng. ভ—তাত ! সু—এই যে কুমার । ভ—তাত ! কোথায় আমার পূজনীয় রাম ? কোথায় সেই রাজপ্রতিনিধি ? কোথায় সেই দৃঢ়চিহ্নগণের শ্রেষ্ঠ উদাহরণ ? কোথায় সেই রাজ্যাগ্ৰধূ কৈকেয়ীর বিজেতা ? কোথায় সেই যশের নিধান ? কোথায় সেই রাজপুত্র ? কোথায় সেই সত্যব্রত ?

Tika—‘মহারাজস্য প্রতিনিধিঃ’ প্রতিচ্ছবি: उत्तराधिकारी, বা দশরথস্য কৰ্ত্তব্য-
নাম্ অনুভূতা । ‘সারবতাম্’ उदारचेतसाम्, স্বার্থশালিনাম্, বা সন্নিদর্শন
সত্যভীমন্ নিদর্শনম্, দৃষ্টান্তরূপ: রাম, ‘ক’ কৃত্ব । ক অসৌ রাম: য: एव
‘কৈকেয়া: প্রত্যাदिश:’ परामर्शविधाता, निराकृति: ; য: स्वमहत्वेन कैकेया: लघुत्वं
विजित्वान् इत्यर्थ: ॥ ‘সত্য’ প্রতি ‘অনুব্রত:’ অনুরক্ত: । ‘অনুরক্তম্’ অনুগত’ বা
ব্রত’ यस्य स अनुव्रत: [“प्रादिभ्यो”—इति बहुव्रीहि: । तथा च रामायणम्,
“राममनुव्रतोऽहम्” etc.] ‘অসৌ রাম: ক’ কৃত্ব বৰ্ণতে । যস্মা ‘সত্যম্’ অনু লবীকৃত্য
[লক্ষ্মণে ‘অনু’ কর্মপ্রবচনীয়ম্ । তদ্যোগে ‘সত্যম্’ इति द्वितीया] ‘ব্রত:’ = ब्रतवान्
[ब्रतमस्ति अस्य इति ब्रत + अच्, मत्वर्थीय: अश्वादि = ब्रत: i. e. ब्रतयुक्त:] ॥

मम मातुः प्रियं कर्तुं म् येन लक्ष्मीर्विसर्जिता ।

तमहं द्रष्टुमिच्छामि दैवतं परमं मम ॥ ३ ॥

Prose.—येन मम मातुः प्रियं कर्तुं लक्ष्मीः (राजलक्ष्मीः) विसर्जिता । तम् अहम् द्रष्टुम् इच्छामि । (सः) मम परमं दैवतम् (भवति) ।

Eng.—I want to see him who has abandoned the royal fortune in order to do good (do what is agreeable) to my mother ; he is the greatest (or best) deity of mine.

Beng.—যিনি আমার মাতার প্রিয়কার্য সম্পাদনের জন্য রাজলক্ষ্মী পরিত্যাগ করিয়াছেন তাঁহাকে আমি দেখিতে অভিনাবী । তিনি আমার শ্রেষ্ঠ দেবতা ।

Tika.—येन रामचन्द्रेण मम मातुः प्रियम् अभिलषितम् कर्तुम् लक्ष्मीः राजौश्वर्थम् विसर्जिता परित्यक्ता, तम् महापुरुषम् अहं द्रष्टुम् इच्छामि । (सः) मम परमं श्रेष्ठं दैवतम् देवता । मम मातुः कृते परित्यक्तराजाः रामो हि मे परमो देवः ।

Notes

1. विसर्जिता—वि + सज् + णिच् (स्वार्थे) + क्त कर्मणि, स्त्रियामाप् ।

सुमन्द्रः—कुमार ! एतस्मिन्नाश्रमपदे—

अत्र रामश्च सीता च लक्ष्मणश्च महायशः ।

सत्यं शीलं च भक्तिश्च येषु विग्रहवत् स्थितम् ॥ ४ ॥

Prose.—अत्र महायशः रामश्च सीता च लक्ष्मणश्च (सन्ति) ; येषु सत्यं शीलं च भक्तिश्च (इति वयम्) विग्रहवत् स्थितम् ॥

Eng.—Prince, in this hermitage, where live the highly glorious Ram, Lakshmana and Sita i. e. truth, character and devotion appear to live incarnate in them.

Beng.—কুমার এই আশ্রমস্থানে—যেখানে মহাযশা রাম লক্ষণ ও

गीता आछेन—मता, शील एवं भक्ति मूर्ति परिग्रह करिग्राहै येन ईशान्देर मध्ये अवस्थिति करितेछेन ।

Tika.—कुमार युवराज ! 'एतस्मिन् आश्रमस्थाने' तव आर्य्योरामो वक्त॑ते । तथाहि—अव हि महायशः यशस्वी रामः यशस्विनी सीता च (एवं) यशस्वी लक्ष्मणश्च सन्ति । [ननु कथं ते यशस्विनः ? उच्यते—] 'योषु' रामे, सीतायाम् लक्ष्मणे च 'सत्यम्' [रामचन्द्रे सत्यनिष्ठा] 'शील' च चारिवम् च । सीतायाम् शीलम् चरित्रोत्कर्षः पातिव्रत्यम् इत्यर्थः] एवं 'भक्तिश्च' सेवा च [लक्ष्मणे भक्तिः भावभक्तिः—भाव सेवा] । विग्रहवत् मूर्तिपरिग्रहम् विधाय इव स्थितम् । तथाहि सत्यं नाम मूर्तिम् परिगृह्य रामचन्द्रे तिष्ठति । स हि सत्यस्य प्रतिमूर्तिः । एवं सीता शीलस्य तथा लक्ष्मणश्च भक्तेः । रामी सत्यस्वरूपो परमात्मा, सीता प्रकृतिर्वा विष्णुमाया, लक्ष्मणो परमात्मसबको जीवात्मा । स हि मायामाश्रित्य एव भक्त्या परमात्मानम् अनुगच्छति ॥ ततः रामः सीता लक्ष्मणश्च इत्येव युक्तः क्रमः रामायणे तथावापि निर्दिष्टः ।

Notes

1. आश्रमपदे—अर्धं ७मी । आश्रमस्य पदम् स्थानमिति इतत् ।
2. महायशः—महत् यशः यस्य स इति बहु । It qualifies Ram and should be made to qualify Sita and Lakshman as well.
3. विग्रहवत्—विग्रहः मूर्तिः । स अस्य अस्ति इति मतम् ; neuter because शीलम् is neuter ; and so is सत्यम् । or सामान्ये नपुंसकम् । or see our Prose. It should be made to qualify all the three ; thus सत्यं विग्रहवत्, शीलं विग्रहवत्, भक्तिश्च विग्रहवतीस्थिता । In this case or construction स्थिता may be the reading here.

भरतः—तेनहि स्थाप्यताम् रथः ।

सूतः—यदाज्ञापयति आयुष्मान् । (तथा करोति) ।

भरतः—(रथादवतीर्थ्य) सूत ! एकान्ते विश्रामय अश्वान् ।

सूतः—यदाज्ञापयति आयुष्मान् ।

भरतः—भोस्तात ! निवेद्यताम् निवेद्यताम् ।

सूतः—कुमार ! किमिति निवेद्यते ।

भरतः—राजालुब्धायाः कैकेयाः पुत्रो भरतः प्राप्त इति ।

सुमन्त्रः—कुमार ! अलं गुरुजनापवादम् अभिधातुम् ।

भरतः—सुष्ठु, न न्यायम् परदोषम् अभिधातुम् । तेन हि उच्यताम् इक्ष्वाकुकुलन्यङ्गभृतो भरत दर्शनमभिलषतीति ।

Bh.—Then, please, stop the car.

Suta.—As the long-lived one commands (does so).

Bh.—(Alighting from the car) Ho charioteer ! inform please inform (me to Ramchandra).

Su.—Prince what (or how) shall I inform him ?

Bh.—(Inform him that) Bharat, the son of throne-greedy Kaikeyi has arrived.

Sumantra.—Prince what is the use (no need) of speaking demerits (infamy) of a superior one.

Bh.—Quite so ! (Right indeed); it is not proper to speak the demerits of others ; then please inform him that Bharata the bane of the line of Ikshvaku seeks an interview.

Beng. ভারত—তাহা হইলে রথ স্থাপিত করুন (বা থামান) ।
সূত—আয়ুজ্ঞানের যেরূপ আদেশ । (তাহাই করিলেন) । ভ—(রথ
হইতে নামিয়া) সারথি ! নিভৃত স্থানে অশ্বগুলিকে বিশ্রাম করান ।
সূত—আয়ুজ্ঞানের যেরূপ আজ্ঞা । ভ—সূত ! (আমার আগমনবার্তা
রামচন্দ্র সমীপে) বিজ্ঞাপিত করুন ! বিজ্ঞাপিত করুন । সুমন্ত্র—কুমার !
কি বিজ্ঞাপিত করির ? (or কিভাবে জানাইব ?) ভ—রাজাবুঝা

কৈকেয়ীর পুত্র ভরত আগিয়াছে (এইরূপ জ্ঞানান)। সু-কুমার! গুরুজনের অপবাদকাহিনী বলিয়া কি হইবে। ভ—ঠিক! অপরের দোষ বলা উচিত নয়। তবে বলুন যে ইক্ষ্বাকুকুলকলঙ্ক ভরত দর্শনাভিলাষী।

Tika.—‘স্থাপ্যতাম্ রথঃ ত্বয়া’ অব রথং স্থগিতং কুরু। ‘নিবেদ্যতাং ত্বয়া’ মম আগমনবার্তাম্ রামচন্দ্রায় বিজ্ঞাপয়তু ভবান্। [সম্ভ্রমে অব দ্বিহক্তি:]। ‘রাজ্যলুপ্তায়াঃ’ রাজ্যলীভবত্যাঃ। ‘গুরুজনাপবাদম্’ গুরুজনস্য পূজনীয়ত্যাঃ সাতুঃ অপবাদম্ দোষম্ অভিধাতুস্ কথয়িতুস্ অলম্ প্রযোজনং নাस्ति। [অলংযোগে তুস্তুনঃ প্রয়োগঃ আর্জএব ইতি প্রাগুক্তম্]। সুহৃ সাধু কথিতং ত্বয়া। ন্যায়ম্ এতৎ উচিতং ন ভবতি। ‘ইক্ষ্বাকুকুলন্যঙ্কভূতঃ’ ইক্ষ্বাকুবংশস্য ন্যঙ্কভূতঃ কলঙ্কস্বরূপঃ, নিষ্কলম্ অঙ্কম্ ইতি ন্যঙ্কম্ তত ইব, বা ন্যঙ্কেন তল্যম্ ইতি ন্যঙ্কভূতম্ (নিত্যসমাসঃ)। নিষ্কলটঙ্কতুল্যঃ। ‘অভিলষতি’ কাংচতি।

Notes

1. বিজ্ঞাময়—বি + যম + ণিচ্ + লোট হি। “মিতাক্ষসঃ” ইতি স্বর্বে ব্যবস্থিতবিভাষাশ্রয়ণাত্ অর্ধে ঙ্কসো ন ইতি প্রাগুক্তম্।
2. নিবেদ্যতাম্—নি + বিদৃ + ণিচ্ + কর্মণি তাম্ (লোট)।
3. প্রাপ্তঃ—প্র + আপ্ + ক্তঃ কর্তৃরি; হারদেশ্ প্রাপ্তঃ = আগতঃ।
4. গুরুজনাপবাদম্—গুরুঃ এব জন ইতি কর্মধা। তস্য অপবাদস্তমিতি ইতন্
5. অভিধাতুস্—অভি + ধা + তুম্। “অলংখল্লোঃ প্রতিষেধযোঃ প্রাচীনা জ্ঞা” ; ইতি স্বর্বেণ অলংযোগে জ্ঞাপ্যত্বয়ঃ যুক্তঃ স্যাত্।

But to use তুস্তু instead of জ্ঞাচ্ is an idiom peculiar with Bhasa only. See ante also.

সুহৃ—অব্যয়ম্। Construe পরদোষমভিধাতুং (ময়া) ন ন্যায়াম্ ইতি সুহৃ ভবতি। এতৎ ময়া অনभिषेयम्—ময়া অভিধাতুস্ ন্যায়ায়াম্; for a Similar use compare—“সেয়ং ন্যায়া ময়া সৌচয়িতুং ভবতঃ”—Rag. II. 55.

7, न न्यायम् परदीपम् अभिधातुम्—construe मया परदीपमभिधातुम् न धायाम् ; here तुमु is used in connection with अस्मार्थ understood ; न्यायम् is adverb modifying the verb understood.

8. इच्छाकुलकुलन्यङ्गभूतः—adj to भरतः । इच्छाकोः कुलमिति इतत् । निरुष्टम् अङ्गम् इति प्रादि । इच्छाकुलकुलन्यङ्गमिति इतत् । तदिव or तेन तत्त्वम् इति तुल्यार्थे भूतप्रयोगः नित्यस्य समासः, इच्छाकुलकुलन्यङ्गस्वरूपः इत्यर्थः ।

सुमन्त्रः—कुमार ! नाहमेव वक्तुम् समर्थः । अथ पुनर्भरतः प्राप्त इति ब्रूयाम् ।

भरतः—न न । नाम केवलमभिधीयमानमकृतप्रायश्चित्तमिव मे प्रतिभाति । किम् ब्रह्मघ्नानामपि परेण निवेदनम् क्रियते ? तस्मात् तिष्ठतु तातः । अहमेव निवेदयिष्ये । भोः भोः निवेद्य-ताम् तत्रभवति पितृवचनकराय राघवाय ।

Su.—Prince ! I am unable to speak like that. Then— I should say that Bharat has arrived ?

Bh.—No ! no ! meseems that utterance of the mere name of mine will not atone (for my sin). Do killers of Brahmins introduce themselves through others ? Therefore ! noble sir ! stop please. I shall inform my arrival (i. e, introduce myself) ; oh ! (who is here ?), please inform the venerable Ramchandra who is obedient to his father's command.

Beng. সু—কুমার ! একথা বলিতে পারিবনা । তবে বলিব যে ভরত এসেছেন । ভরত—নানা শুধু নাম বলিলে আমার প্রায়শ্চিত্ত করা হইল না এইরূপ মনে হইতেছে । ব্রাহ্মহত্যাকারীদের পরিচয় প্রদান কি অপরের দ্বারা হয় ? অতএব তাত ! আপনি ধায়ুন । আমিই

निवेदन करिय । के आहैन, पिठ् आछापानी पूछनीस बागछाके-
जानान ।

Tika.—केवल नाम विशेषणवर्जितं मे नाम, 'अभिधीयमानम्' कथ्यमानम् ।
'अकृतप्रायश्चित्तम्' आत्मदोषस्य अख्यापनात् अनाचरितम् (अननुष्ठितम्) प्रायश्चित्तम्
पापनाशकं कृत्यम्, आत्मदोषप्रख्यापनरूपम्, यत् तादृशम् । मद्दोषाख्यायकं विशेषणं
वर्ज्यं यित्वा उच्चारितं खलु मे नाम अनाचरितप्रायश्चित्तमिव मे प्रतीयते इत्यर्थः—आत्म-
ख्यापनमपि प्रायश्चित्तमिति स्मृतिशब्दे कथितम् । प्रतिभाति=प्रतीयते । [ननु सुमन्त्रः
खलु तादृशभावेन भरतस्य नाम उच्चारितुम् नाभिलषति चेत्—तत्र "किम्" इत्यादिना
उत्तरं पठति] । ब्रह्महत्याकारिणः खलु नैव परमुखेन आत्मपरिषेधम् प्रददते अहमपि
तेषाम् इव पापम् आचरितवान्, तस्मात् हे सुमन्त्र त्वमवतिष्ठ, अहं स्वयमेव आत्मनः
आगमनवार्ताम् विश्वासपथिष्यामि । भोभोः!—कोऽव तिष्ठति ? यो हि तिष्ठति स
रामचन्द्राय निवेदयतु [सम्प्रदाने ४र्थी] । कौटशाय ?—'पितृवचनकराय' पित्राज्ञा-
पालने ननु किं निवेदयिष्यति ? श्लोकेन अस्य उत्तरं पठति ।

Notes

1. नाम—The base is नामन् here meaning name ; subj to प्रतिभाति ।

2. अभिधीयमानम्—अभि + धा + शानच् कर्मणि ; adj to नाम ।

3. अकृतप्रायश्चित्तम्—न कृतमिति नञतत् ; 'अकृतं' प्रायश्चित्तं यत् तादृशमिति
बहु ; adj to नाम । प्रायः इति तपः उच्यते, चित्तं तस्य विशेषणम् । Thus
प्रायश्चित्तम् = प्रायश्चित्तम् with सुङ्गागम by "प्रायश्चित्तचित्तयोः" ।

4. प्रतिभाति—प्रति + भा + लटति appears.

5. ब्रह्मघ्नानां—निवेदनमिति कृतप्रत्ययान्तशब्दयोगे कर्मणि इष्टौ । ब्रह्म +
घ्नम् + टक् or क् कर्त्तरि (see ante Act I under शब्दत्रयम्) ।

6. निवेदनम्—नि + विद् + शिच् + लुङ्ति ; उत्क्रमेण कर्मणि १सा ।

7. पितृवचनकराय—adj to रामचन्द्रः । पितृवचनम् इति इतत् ; तस्मै
कर्त्तरि इति उपपदितम् ; पितृवचनम् + क् + क् कर्त्तरि कर्त्तव्यम् ।

निष्ठं णस्य कृतघ्नस्य प्राकृतः प्रियसाहसः ।

भक्तिमानागतः कश्चित् कथं तिष्ठतु यात्विति ॥ ५ ॥

Prose.—निष्ठं णस्य कृतघ्नस्य प्राकृतः प्रियसाहसः भक्तिमान् कश्चिदागतः । कथम् (सः) तिष्ठतु यातु इति ।

Eng.—A certain cruel, ungrateful, inglorious and rash person but a devoted one has arrived. Will he wait or go away ?

Beng.—निष्ठं, कृतघ्न, नीच, एवं उद्धृताश्रित्य अथच भक्तिमान् कौन व्यक्ति आगियाह्छे । से कि दौडाहेवे ना छनिया यावे ।

Tika.—‘निष्ठं’ निष्ठुरः (एवं) ‘कृतघ्नस्य’ अकृतघ्नस्य ‘प्राकृतः’ नीचः ‘प्रियसाहसः’ औद्धत्यप्रियः क्रूरकर्मप्रियः (तथापि) ‘भक्तिमान्’ रामे प्रीतिमान् ‘कश्चित्’ जनः आगतः ‘रामस्य दर्शनाभिलाषी सन्’ अत्र उपस्थितः । ‘कथं’ किम् स तिष्ठतु—दर्शनं लप्स्यते इति आशया अत्र किं स स्यास्यति ? ‘यातु’ इति तत्र दर्शनं न तेन लप्स्यते इति विज्ञाय स स्थानात् अद्यात् प्रतिष्ठताम्—[इति हे अत्र अवस्थायिजन ? रामचन्द्राय त्वं निवेदय] ॥ “न नामयद्दणं कुर्यात् कृपणस्य गुरोस्तथा अभिशप्तस्य पद्मस्य मातापिवोर्विशेषतः” इति अभिशप्तस्य नामयद्दणम् निषिद्धम् । भरतस्तु आत्मानम् अभिशप्तं मन्यते इति “कश्चित्” इत्यनेन स्वपरिचयं प्रदत्तः ।

Notes

1. निष्ठं णः—निरस्ता वृथा यथा यस्य स इति बहु ।
2. कृतघ्नः—कृतम् (उपकारम्) हन्ति इति उपपदतम् । कृत + हन् + टक् or क कर्त्तरि । See ante.
3. प्रियसाहसः—प्रियं साहसं यस्य स इति बहु । पक्षे साहसप्रियः by “वा प्रियस्य” । ‘चौथीम्’ नरहत्या, परदारहरणम् इत्यादीनि क्रूरकर्माणि खलु “साहसम्” इति संज्ञया अभिवीर्यम् ।
4. तिष्ठतु, यातु—प्राप्तकाले लोट ।

(ततः प्रविशति रामः सीतालक्ष्मणाभ्याम्)

रामः—(आकर्ण्य सहर्षम्) सौमित्रे ! किं शृणोषि ? अयि विदेहराजपुत्रि ! त्वमपि शृणोषि ?

Eng.—(Then enter Ram with Sita and Lakshman).

Ram.—(Having heard, with joy) Son of Sumitra ! have you heard ! Daughter of the king of Videha ! have you too ?

Beng, (अनन्तर गीता ও লক্ষণসহ রামের প্রবেশ) । রাম (ভরতের কর্ণধর শ্রবণ করিয়া মহর্ষে) গোমিত্রি, শুনিয়াছ কি । বিদেহরাজ-নন্দিনি । তুমিও শুনিয়াছ কি ?

Notes

1. सीतालक्ष्मणाभ्याम्—अत्र गम्यमान (understood). सहस्रशब्दयोगे इत्या ।
2. विदेहराजपुत्रि—vocativecase. विदेहानां राजा इति इतत् ; समांसान् by the rule—राजाहःसखिभ्यष्टच् । तस्य पुत्री इति इतत् ।

कस्यासौ सदृशतरः स्वरः पितुर्मे

गाभीर्यात् परिभवतीव मेघनादम् ।

यः कुर्वन् मम हृदयस्य बन्धुशङ्काम्

सखेहः श्रुतिपथमिष्टतः प्रविष्टः ॥ ६ ॥

Prose.—पितुर्मे सदृशतरः कस्य असौ स्वरः, यः गाभीर्यात् मेघनादं परिभवतीव । (अथ यः) सखेहः (सन्) मम हृदयस्य बन्धुशङ्काम् कुर्वन् इष्टतः श्रुतिपथम् प्रविष्टः ।

Eng.—Whose is this voice that resembles much the voice of my father and that beats the roaring of the cloud in (point of) gravity ; affectionate as it is, it had desirably entered my ear giving rise to the belief that it comes from one favourable unto me.

Beng.—ए कर्णश्वर काहार ? ऐसे अनेकथानि आमार पितारहे कर्णश्वरें तूला ; ए ये गाभीर्ये मेघस्वनिकेओ हाराईयाछे । मेहमय एही श्वर आमार हृदये “ए आमार बहू” एही भाव जागाईया आकाङ्क्षित भावेही आमार कर्णकुहरे प्रवेश करियाछे ।

Tika.—‘पितुः मे’ मम जनकस्य दशरथस्य ‘सदृशतरः’ अतिशयेन तुल्यः ‘असौ’ अधुनैव मया श्रुतः ‘स्वरः’ कण्ठध्वनिः ‘कस्य जनस्य भवति’ इति । (यः स्वरः) ‘गाम्भीर्यात्’ हेतोः गम्भीरत्वात् मन्दत्वात् ‘मेघनाद’ जलदशब्दम् ‘परिभवति’ तिरस्करोति इव इत्यहमुत्प्रेक्षे, जलदध्वनेरपि गम्भीरतरः कस्य असौ कण्ठरवः यो मे पितुरेव ध्वनिम् अनुकरोति इत्यर्थः । ‘यः स्वरः सस्नेहः’ स्निग्धः स्नेहमयः इत्यर्थः सन् ‘मम हृदयस्य वन्धुशब्दाम्’ अस्य ध्वनेरुच्चारयिता मे वन्धुरेव न खलु शतः इति सम्भावनाम् ‘कुर्वन्’ जनयन् ‘इष्टतः’ अभिलषितत्वेन आकाङ्क्षित इति भूत्वा ‘श्रुतिपथ’ कर्णकुहरं प्रविष्टः आगतः । अस्य स्वरस्य स्निग्धत्वं कथयति—यत् अस्य उच्चारयिता मे वन्धुर्भवेत् एव च अयं स्वरो मया वाङ्मूक्तः सन् (कांक्ष्यमानः मन्) मम श्रवणम् आगतः इति भावः ।

Notes

1. सदृशतरः—अयम् अनयोरतिशयेन सदृशः इति तरप् । Here the comparison is between the voice of Bharat and any other voice ; thus the comparison is rather a mental one.

2. गाम्भीर्यात्—हेतौ प्रसी ; यद्वा गाम्भीर्यमाश्रित्य इति ल्यप् लोपे प्रसी ।

3. मेघनादम्—मेघस्य नादस्तमिति इतत् ।

4. परिभवति—परि + भू + लट् तिप् । It means तिरस्करोति beats.

5. इव—It denotes उत्प्रेक्षा (surmise) here = methinks,

अहमुत्प्रेक्षे ; अन्यथ ।

6. सस्नेहः—स्नेहेन सह वर्त्तमानः यः स इति बहु ; adj to यः ।

7. वन्धुशब्दाम्—obj to कुर्वन् । शब्दा = सम्भावना—आशा । वन्धु इति शब्दा सहसुपेति समासः । Or वन्धोः शब्दा इतत् ।

৪. ইষ্টতঃ—ইচ্ছা + ক্ত ভাবে । ইষ্টম্ অনিলিপিতম্ । ততঃ পশ্চমীস্থানে তস্ ।
ইষ্টতঃ = ইষ্টাৎ ; হিতী ধ্রুসী ।

৯. স্তুতিপথম্—স্তুতিঃ শ্রবণস্য কর্ণস্য ইতি যাবৎ পথ্যাঃ ইতি ইতৎ । সমাসান্
by the rule ‘ক্ পূর্ব্বধূ পথ্যমানচে’ ; ; obj. of প্রতিষ্টতঃ ।

লক্ষ্ণঃ—আর্য্য মমাপি খল্বে ষ স্বরসংযোগো বম্বুজনবহু-
মানম্ আবহতি । এষ হি—

ঘনঃ স্পষ্টো ধীরঃ সমদ্রব্ধমস্ত্রিগ্ধমধুরঃ,

কলঃ কণ্ঠে বহুস্বনুপহতসম্ভাররমসঃ ।

যথাস্থানম্ প্রাপ্য স্কটকরণানান্যচরতযা

চতুর্ণাম্ বর্ণানামভয়মিবা দাতুং ব্যবসিতঃ ॥৩॥

Eng. Lak. – Venerable sir, this voice also commands friendly feeling from me. Deep, grave and distinct as this voice is, it is affectionate and sweet like the sound of a bull in high spirits and at the same time it is indistinctly sweet at the throat ; properly touching the different vocal organs, and its various letters being distinctly pronounced, it is forceful in rising uninterruptedly in the heart, and it pledges, as it were the assurance of safety to the four castes.

Beng.—আর্য্য এই স্বর সংযোগ আমারও বহুজনোচিত শ্রদ্ধা (আদর) জন্মাইতেছে । এই স্বর ঘন স্পষ্ট এবং গম্ভীর । মদোন্মত্ত বৃষের রবেের শ্রায় শ্লিষ্ণগম্ভীর এবং কণ্ঠদেশে অব্যক্ত মধুর (এই স্বর) । যথাযথ উচ্চারণ স্থানে অভিব্যক্ত ও ইন্দ্রিয়রাজিরদ্বারা পরিস্কৃষ্টরূপে উচ্চারিত হইয়া এবং হৃদয়দেশে অপ্রতিরুদ্ধ গতিদ্বারা বেগবান্ হইয়া চতুর্ভুগের অভয় প্রদানে যেন উদ্বৃত্ত হইয়াছে ।

Tika,—एष स्वरः कौटशः इति तं वर्णयति । अन्वयः—एष हि ‘घनः’ गभीरः, ‘स्पष्टः (सुश्राव्यः) धीरः’ गम्भीरश्च । ‘समद्वेषभस्निग्धमधुरः’—मदमत्तस्य षष्ठस्य स्वर इव स्निग्धः सरसः तथा मधुरः हृदयश्च । एवं च स नादः ‘कण्ठे’ कण्ठदेशे उत्पत्तिसमकाले एव इत्यर्थः ‘कलः’ अव्यक्तमधुरः । अपि च अयम् ध्वनिः यथास्थानं वर्णानां कण्ठतालुप्रभृतीनि यानि यानि उच्चारणस्थानानि वर्तन्ते तानि यथायथरूपेण ‘प्राप्य’ संस्पृश्य ‘स्फुटकरणनानाचरतया’ स्फुटम् स्पष्टं करणम् इन्द्रियं लक्षणाद्वया इन्द्रियप्रयत्नः येषाम् तादृशानां नानाचराणाम् विविधानां वर्णानाम् भावः तेन हेतुना । विविधाः खलु वर्णाः वाङ्मयप्रयत्नेन तथा आभ्यन्तरप्रयत्नेन च स्फुटसुच्चारिताः—तेनैव हेतुना प्रयत्नश्च तादृश इति म सिद्धान्तकौमुद्याम् वर्णप्रकरणे द्रष्टव्यः । [यतः सर्वेषु एव वर्णेषु उच्चारणेकाले प्रयत्नः स्फुटः—अतएव । ‘वचमि’ हृदयदेशे भावप्रकाशकस्य स्वरस्य उत्पत्तिस्थाने इत्यर्थः ‘अनुपहतः’ केनापि विघ्नेन इन्द्रियदोषेण वा अप्रतिरुद्धः ‘सच्चाररभसः’ गतिवंग—वज्रनदंशात् मुखद्वारेण निर्गमनं यावत् केनापि इन्द्रियदोषेण अस्पष्टः एष स्वरः इति भावः । तथाचोक्तं पाणिनीयशिष्यायाम्—“आत्मावुज्जा मनोयुक्ते विवक्षया । मनः कायाग्रिसाहसि र प्रेरयति मारुतम् । मारुतसूरसि स्वम् मन्त्रं जनयति स्वयम्...कण्ठे मध्यमे वैष्ट भानुगम्...सोदीर्घो मूर्ध्नि अभिहृती वक्रमापद्य मारुत. वर्णान् जनयते .”] ‘चतुर्णाम् वर्णानाम्’ ब्राह्मणादिचातुर्वर्ण्यस्य अभयं दातुम् विपदः परिवातम् व्यवसितः कृत-प्रयत्नः इव इत्यङ्गमुत्प्रेक्षे । ईदृशं खलुतेजोदमोयम् स्वरः—यत मनो अयम् चातुर्वर्ण्यस्य अभिरक्षणे उद्यतस्तिष्ठति इति भावः । शिखरिणीवृत्तम् ॥

Notes.

1. Compare—“अविज्ञातेपिवन्धौ बलात् प्रह्लादनेमनः” and “विमलं कलुषीभवश्चेत. कथयतेऽव हितेषिणं रिपुं वा”—Bharavi. A friend's sight or sound make him speak as such.

2. समद्वेषभस्निग्धमधुरः—मदेन (high spirit) सङ्घर्षमानः य सः इति समदः बहु । समदः द्वेषभः इति कर्मधा । समद्वेषभ इव (लक्षण्या समद्वेषभस्य स्वर इव) सिन्धुमधुरः इति उपमानसमासः । सिन्धुसासौ मधुरश्चेति कर्मधा ।

3. यथास्थानम्—यद्योचितं स्थानमिति शाक-पाथि^१ बादित्वात् समासः । Obj. to प्राप्य ।

4. स्फुटकरणनानाचरतया—स्फुटानि सुस्पृष्टानि करणाणि इन्द्रियप्रयवः येषां तानि इति बहु । नाना अक्षराणि इति कर्मधा, सहस्रं वा । स्फुटकरणानि नानाक्षराणि यस्मिन् तत् इति बहु । तस्य भावः इति तत्प्रत्ययः । तथा-इति द्वितीया । Construe—स्फुटकरण-नानाचरतया वक्षसि अनुपहतसञ्चाररभसः ।

5. अनुपहतसञ्चार-रभसः—adj. to स्वरः । सम् + चर् + घञ = सञ्चारः सञ्चलनम् । तव यः रभसः इति सुप्सुपा । उप + हन् + क्त = उपहतः । न उपहतः इति अनुपहतः नञतत् । अनुपहतः सञ्चाररभसः यस्य स इति बहु । Panini also in his Siksha writes—“वर्णाः प्रयोक्तव्याः नाव्यक्ता न च पीडिता ।” The passage of sound through the chest etc. should be free unobstructed and smooth.

6. व्यवसितः—वि + अव + सो + क्त कर्त्तरि । उद्यतः इत्यर्थः । Comp. “वातुं लोकान् इव कायवान् अस्ववेदः” “धृतमिव शरीरं ब्रह्मकोषस्य गुप्तौ” &c. Bhavabhuti.

Remark—Bharata's भक्ति make him look upon Rama as a divinity (देवतं परमं मम—sl. 3), and Rama is सत्य incarnate (as Sumantra says here), so also भरत is भक्तिमान् on राम (sl. 5). And Bharata is also like राम (रामसदृशेन पथा प्रयाति), so his sound made Rama think him as his वन्धु ।

रामः—सर्वथा नायमवान्धवस्य स्वरसंयोगः । क्लेदयतीव मे हृदयम् । वत्स लक्ष्मण ! दृश्यताम् तावत् ।

लक्ष्मणः—यदाज्ञापयति आर्यः । (परिक्रामति) ।

भरतः—अये कथं (?) अहो कष्टं न कश्चित् प्रतिवचनं प्रयच्छति । किन्तु खलु विज्ञातोऽस्मि कैकयाः पुत्रो भरत प्राप्त इति ।

लक्ष्मणः—(विलोक्य) अये आयो रामः । न न—रूप-
सादृश्यम् ।

Eng.—Ram.—At any rate it can not be an unfriendly voice. (or It cannot be the voice of an opponent), as it sweetens (touches) my heart. My darling Lakshmana ! Just see !

Lakshman—As your respected self commands. (walks round).

Bharat—Alas ! How does no one make any reply ? Is that they have recognised me as the son of Kaikeyi (or they know the son of Kaikeyi has arrived).

Lakshman—(having seen) well ! it is venarable Rama ! Oh—no no, there is similarity of person.

Beng.—राम—ये दिक् दिये होक् ना केन एठा कोन अमित्रेर कष्टकर नय—(केनना) ईहा आमार हृदयके आर्द्र करितेछे । बৎस लक्ष्मण ! देखिया आईस । लक्ष्मण—आर्योर येरूप आदेश । (परिक्रमण करिते लौगिलेन) । भरत—अहो ! केहई ये कोन उत्तर दितेछेन ना ? तबे कि कैकेयीर पुत्र भरत आसियाछे এই ভাবেই আমাকে ইহারা জানিয়াছেন । লক্ষ্ণ—(অবলোকন করিয়া) একি ! আৰ্য্য রাম ! না না এ যে শুধু রূপগত সাদৃশ্য ।

Tika.—‘क्षीदयति’ क्षिन्नं करोति, ‘आद्र’ करोति, सरसं स्पृशति इति भावः । ‘प्रतिवचन’—प्रत्युत्तरम् । प्रत्युत्तरमप्राप्य आश्चर्यते—किन्तु इत्यादिना । अयमर्थः —“तथा खलु कैकेय्या भरतस्य कृते अहं राज्यात् निर्व्यासितः—तस्याः एव पुत्री भरतः अत्र आगतः । नूनम् तस्य मनसि पापं वर्तते अतएव तस्य वचनस्य प्रतिवचनं न दातव्यम्”—इत्येव विविच्य किं न रामः, अन्यः कश्चिद्वा न मे वचनस्य उत्तरं ददाति । ‘रूपसादृश्यम्’ रामस्य रूपेण सह अस्य आगन्तुकस्य सादृश्यं वर्तते ।

Notes

1. क्लेदयति—क्लिद + णिच् + लट्, ति ।

2. Remark—Here all editors read कथम् in Bharata's speech, but we suggest कष्टम् here to improve the pathos of Bharata's mind and to bring better dramatic effect.

3. रूपसादृशम्—रूपस्य सादृशमिति इतत् ॥

N. B.—Due to the similarity of Bharat's persons etc with Rama, Lakshman became astounded ; in the next moment he corrected his error in the next sloka.

मुखमनुपमं त्वार्यास्याभं शशाङ्कमनोहरं

मम पितृसमं पीनं वक्षः सुरारिशरक्षतम् ।

दुःखतिपरिहृतस्ते ज्योतिर्जगत्प्रियदर्शनो

नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदनः ॥ ८ ॥

Procse order.—(अस्य) मुखम् त्व आर्यास्याभम् शशाङ्कमनोहरम् अनुपमम् (भवेति) । (अस्य) पीनं वक्षः सुरारिशरक्षतम् मम पितृसमम् ; दुःखतिपरिहृतः जगत्प्रियदर्शनः अयं तेजोराशिनरपतिर्वा देवेन्द्रो वा स्वयं मधुसूदनो वा ।

Eng.—His face bears the very radiance of venerable Rama's—it is lovely like the moon's and unparalleled ; his wide chest resembles that of my father, pierced by the arrow of the enemy of Indra ; is this heap of majesty encircled by radiance and appearing agreeable (pleasing) to the (people of) the world, the ruler of men or gods, or the killer (destroyer) of the demon Madhu (Madhusudan—) himself ?

Beng.—ईहार मुखानि ठिक आर्या रामछेहर मुखेर आभायुक्त ;
छेहर आर्य मनोहर एवं तुलना रहित । ईहार विशाल बक्कःखल ईह-
रिपूत्रशरेर्विकृत आमार पितार बक्केर आर्य । द्युतिमण्डित जग-
निवासोर प्रियदर्शन एहे तेजोराशि कि नरपति अथवा सुरपति अथवा
अर्य मधुसूदन ।

Tika.—रूपमादृश्यान् विवर्णोति — 'असा' मम पुरतः स्थितस्या (भरतमा इत्यर्थः)
'मुखम् तु आर्यास्याभम्' आर्यास्या रामचन्द्रस्या यत आसाम् मुखम् असा आभा इव
आभा यस्य तादृशम् । असा मुखमा कान्तिस्तु रामवदनस्या कान्तिं विमर्ति इत्यर्थः ।
इति रामेण सह अस्य रूपमादृश्यम् । (अपि च अस्य मुखम्) शशाङ्कमनोहरम्
—चन्द्र इव अभिरामम् । (तथा) 'अनुपमम्' उपमारहितम्—अतुलनीयम्
इत्यर्थः । (एवं च अस्य) पोत स्थूलम् विशालमिति यावत् वचः 'सुरारि-शरक्षतम्'
सुराणां योऽरिः शस्त्रासुरः—यन् साकं दशरथः विगृहीतवान् तस्य शरैः वाणैः क्षतम्
आहतम्, तथा आवातिन जनित ब्रणचिह्नम् मम पित्रस्य मम पितुः दशरथस्य
वचसः तुल्यम् । (तथाहि) 'दातिपरिहृतः' मर्जितः दौर्धिमण्डितः जगत्प्रिय-दर्शनः
जगद्वासिनाम् प्रियमूर्तिः 'अयम् तेजोराशिः' तेजसः पुञ्जः तेजसः पुञ्जोभूतविग्रहोऽयम्
जनः इत्यर्थः नरपतिर्नरनाथो वा भवेत् देवेन्द्रो वा सुरनाथो वा भवेत्—स्वयं
मधुसूदनी वा मधुहन्ता सर्वलोकेश्वरो विष्णुर्वा भवेत् । हरिणावतम् ॥

Notes

1. आर्यास्याभम्—आर्यस्य आस्यम् (मुखम्) इति इतत् । तस्य आभा । सा
इव आभा यस्य तदिति बहु— by "समसुपमानपूर्वस्य उत्तरपदलोपश्वकत्वः" ।
Adj. to मुखम् ।

2. शशाङ्कमनोहरम्—adj. to मुखम् । हरति इति हरः । हृ + अच्
कृत्तरि । मनसो हरः मनोहरः इति इतत् । शशः अङ्कः (अङ्गं वा) यस्य स इति
बहु — । शशाङ्क इव मनोहरम् इति उपमानसमासः ।

3. सुरारिशरक्षतम्—सुराणाम् अरिः इतत् । तस्य शरः—इतत् । तेन

चतमिति इतत् । The construction is not fully explicit here ; it runs thus सुरारिशरच्चतं मम यत् पिष्टवचः—तेन समम् अस्य पोतं वचः । This word may be taken as an adj. to वचः—the construction being अस्य सुरारिशरच्चतं पोतं वचः मम पिष्टसमम् ; but in that case the adjective cannot justify itself—because the chest of Bharat was never सुरारिशरच्चतं—whereas the breast of Dasarath was such. So we construe as in our Prose.

4. द्युति-परिहृतः—द्युत्या परिहृतः इति इतत् ; adj. to तेजोराशिः ।

5. जगत्प्रियदर्शनः—प्रियं दर्शनं यस्य स इति प्रिय-दर्शनः । वङ्—। पक्षे दर्शनप्रियः by the rule “वा प्रियस्” । जगतां प्रिय-दर्शनः इति इतत् ; or first compound जगताम प्रियम्, then तादृशं दर्शनं यस्य स इति ; adj. to तेजोराशिः ।

6. तेजोराशिः—तेजसः राशिरिति इतत् ।

7. नरपतिः—नराणां पतिरिति इतत् ।

8. देवेन्द्रः—देवानाम् इन्द्र इति इतत् &c.

9. मधुसूदनः—मधोः (मधुदैत्यस्य) सूदनः इति इतत् । सूदयति इति सूदि + लुट् + कर्त्तरि । यद्वा-मधुसूदनशब्दस्य विशिष्य नन्द्यादिपाठात् कर्मोपपदादपि [लुट्] लुट् । मधुं सूदयतीति मधु + सूदि + लुट् कर्त्तरि or लुट् । Note the climax here.

लक्ष्मणः—(सुमन्त्रं दृष्ट्वा) अये तातः ।

सुमन्त्रः—अये कुमारो लक्ष्मणः ।

भरतः—एवं गुरुरयम् । आर्य्य, अभिवाद्ये ।

लक्ष्मणः—एह्येहि । आयुष्मान् भव । (सुमन्त्रं वीक्ष्य)
तात ! कोऽत्रभवान् ?

Eng. Lak.—(Having perceived Sumantra) Here is the venerable Sir,

Sumantra—Oh ! here is Prince Lakshman.

Bharat—Well, he is my superior : venerable one ! I salute thee.

Lakshman—Well come, come ! Live long. (Eyeing towards Sumantra) Sir, who is he ?

Beng.—लक्ष्मण (सुमन्त्रके देखिषा) ए ये तात । सुमन्त्र—एहि ये कुमार लक्ष्मण । भरत—ओ ए ये आमार पूज्य । आर्या, अतिवादन करि । लक्ष्मण—एग एग, दीर्घजीवी हउ । (सुमन्त्रके देखिषा) तात हेनि के ?

Tika. & Notes—Easy.

सुमन्त्रः—कुमार !

रघोश्चतुर्थोऽयमजात् तृतीयः पितुः प्रकाशस्यतव द्वितीयः ।

यस्यानुजस्त्वम् स्वकुलस्य केतोस्तस्यानुजोऽयम् भरतः कुमारः ॥८

Prose order अथ रघोश्चतुर्थः अजात् तृतीयः तव प्रकाशस्य पितुः द्वितीयः । स्वकुलस्य केतोः (रामरूपस्य) यस्य अनुजस्त्वम् अयं (हि) तस्यानुजः कुमारो भरतः ।

Eng. Su—Prince, This is the fourth (in descent) from Raghu, third from Aja, and the second from your renowned father ; he is Prince. Bharat, the younger brother of Ramchandra the pride of the family, to whom you are also the junior.

Beng.—हे कुमार हेनि (पूरुषपरम्पराय) रघु हहेते चतुर्थ, अज हहेते तृतीय, आर तोमार प्रसिद्ध पितृदेव हहेते द्वितीय । स्वकुल-
स्वज रामचन्द्रेर तुमि अहज—हेनिओ ताहारहे अहज कुमार भरत ।

Tika. 'अयं रघोः चतुर्थः' वंशस्य पुरुषपरम्परया ; रघोः प्रपौत्रः इत्यर्थः ।
 अजात् तृतीयः—रघुपुत्रात् वंश-पुरुषपरम्परया तृतीयः अजस्य पौत्रः इत्यर्थः ।
 'तव प्रकाशस्य' प्रसिद्धस्य पितुः द्वितीयः पूर्व्वं वत् पुरुष-परम्परायाम् एव । तव
 पितुरेव पुत्रः इत्यर्थः । [तर्हि कोऽयम् ? उच्यते—] अयं हि 'स्वकुलस्य'
 आत्मकुलस्य रघुवंशस्य इत्यर्थः 'केतोः' ध्वजस्य जयपताकावत् गौरवस्थानस्य
 इत्यर्थः यस्य रामचन्द्रस्य त्वम् अनुजः कनीयान् तस्मैव (अपरः) अनुजः कुमारः
 भरतः ॥ उपेन्द्रवञ्चावृत्तम् ॥

Notes

1. प्रकाशस्य—प्रकाशते इति प्रकाशः पचाद्यच् । Or प्रकाशः अस्ति यस्य इति
 प्रकाश + अच् by the rule अश् आदिभ्योऽच्, and hence meaning प्रकाश-
 शीलस्य = प्रख्यातस्य, or better प्रकाशने अस्मात् इति प्र + काश् + घञ् अपा-
 दानवाच्ये । प्रभवः उत्पत्तिस्थानम् इत्यर्थः । तव प्रकाशस्य पितुः = तव प्रभवस्य
 पितुः = यः पिता तव प्रभवः (उत्पत्तिस्थान) भवति तस्मैव इत्यर्थः ।

2. स्वकुलस्य—स्व'कुलं' कर्मधा, Or स्वस्य कुलं इतत्, तस्य ।

3. केतोः—'यस्य' इत्यस्य विधेयपदम् । केतु = flag.

4. अनुजः—अनु (पश्चात्) जायते इति अनु + जन् + ड कर्त्तरि ।

लक्ष्मणः—एष्टे हि इक्ष्वाकुकुमार ! वत्स ! स्वस्ति (अस्तु ?)

आयुस्मान् भव ।

असुरसमरदक्षैव असंघृष्ट (संघृष्ट) चापै-

रनुपमवलवीर्यैः स्वैः कुलैस्तुल्यवीर्यैः ।

रघुरिव स नरेन्द्रो यज्ञविश्रान्तकोशो

भव जगति गुणानाम् भाजनं भ्राजितानाम् ॥ १० ॥

Prose order.—असुरसमरदक्षैः वज्रसंघृष्टचापैः अनुपमवलवीर्यैः स्वैः कुलैः
 तुल्यवीर्यैः (त्वम्) यज्ञविश्रान्तकोशः स नरेन्द्रः रघुरिव जगति भ्राजितानाम्
 गुणानाम् भाजनं भव ।

Eng.—You come here. Darling, may good betide thee, you live long. Equally vigorous as you are with the kings of your line who were expert in (waging) war against the demons, were holders of bows that came in conflict with the thunderbolt, and who were of matchless prowess and vigour, be you the receptacle of shining (glorious) virtues (merits) like that noted king Raghu who exhausted his treasure at the end of the Sacrifice he held.

Beng.—लक्ष्मण—अहिस ईष्ठाकुकुलकुमार वंस, मङ्गल होक, दीर्घजीवी हउ। असुवगणेर सहित संग्रामे दक्ष, बज्रेर सहित, संवर्षकारक धनुर धावक, अतुलबलवीर्याशाली निजकुलेव नृपतिगणेर सदृश वीर्यावान् तूमि यज्जाते राजकोष निःशेषकावी प्रसिद्ध राजा वयुर त्राय जगते उज्ज्वल गुणवाजिव आधार हउ।

Tika.—‘असुरसमरदर्शः’ असुरैः दैत्यैः मार्ज्म यः समरः संग्रामः तत्र दर्शः कुशलः। दशरथेन सह शस्त्रसामुरस्य संग्रामो लक्ष्मीकृतः। वज्रं च इन्द्रायुधेन अशनिना संग्रहः प्राप्तसंग्रहः चापः धनुः येषां तादृशैः येषां चापः वज्रं चापि मार्कं संग्रहं कृतवान् तादृशैः इत्यर्थः। अनेन राज्ञः दिलीपस्य यज्ञाश्वहरणकारणान् युवराजेन रघुणा सह इन्द्रस्य संग्रामः लक्ष्मीकृतः। अतएव अनुपमवलंबीर्थः अतुलनाय-शक्तिसामर्थ्यैः स्वैः आत्मैः कुलैः लक्षणायाख्या आत्मकुलोत्पन्नैः रघुदशरथादि-भिरुपैः तुल्यवीर्यैः समशक्तिः त्वम् यज्ञविश्रान्तकोशः स्वानुष्ठितस्य विश्रजितः यज्ञस्य अवसाने विश्रान्तः दानेन समाप्तिं नातः वितरणेन च यं गमितः इत्यर्थः कोषो धनागारं यस्य तादृशः स प्रसिद्धः नरेन्दो रघुरिव [विश्वजिदयागस्य सर्वस्वदक्षि-णत्वात्] जगति भाजितानाम् दीप्तिमताम् उज्ज्वलानाम् इत्यर्थः गुणानाम् वीर्य-दायत्वादीनाम् भाजनम् आधारो भव। मालिनोक्तम्।

Notes

1. असुरसमरदर्शः—adj to कुलैः। सुरविरोधी इति असुरः। विरोधार्थे नञ्प्रत्ययः ; for diff senses of नञ्, compare “तत्सादृश्यमभावश्च तदन्त्यं तदन्त्यता

अप्राशस्त्यं विरोधश्च नञर्थः षट् प्रकीर्णितः” । तेषां समरः इतत् । तव दक्षः तैरिति
०तत् वा सुप्सुपा । See Tika also.

2. वज्रसंसृष्टचापैः—वज्रेण संसृष्टः or संसृष्ट इति इतत् । तादृशः चापाः
येषां तैः बहु ; adj to कुलैः । For the appropriate meaning of the
epithet, see Tika. If the reading is संसृष्ट then it means मिलित
come in contact, or दीक्षिमान् जातः (cp “इन्द्रलीकावजयाय सृष्टः” in
manorama).

3. अनुपमवलवीर्यैः—adj to कुलैः । अविवक्षिता उपमा यस्य अनुपमम्
बहु by “नजोऽस्त्रार्थानां बहुवीर्यैः वा चोत्तरपदलोपो वक्तव्यः” । वलं च
वीर्यं च इति वलवीर्ये । इन्द्रसमासः । अनुपमे वलवीर्ये येषां तैरिति बहु ।
The king's of solar races were all great fighters.

4. तुल्यवीर्याः—तुल्यं वीर्यं यस्य स इति बहु ; adj to त्वम् ।

5. यज्ञविश्रान्तकोशः—यज्ञे (यज् + नञ् = यज्ञः) (यज्ञान्ते) विश्रान्तः
सहस्रुपा । वि + श्रम् + क्त कर्त्तरि, = अवसितः इत्यर्थः । यज्ञविश्रान्तः कोशः
यस्य स इति बहु । adj to रघुः । Raghu performed विश्रान्तिं याग
wherein he made दक्षिणा of all his riches. See ante and comp
/“तमध्वरे विश्रान्तिं निःशेषविश्रान्तकोषजातम्” Rag. V.

6. नरेन्द्रः—नराणाम् इन्द्रः इति इतत् ; नरेषु इन्द्रः इति वा । नरः इन्द्र इव
इति उपमितो वा । रघुः इत्यस्य विधेयपदम् ।

7. भाजितानां—भाज् + क्त कर्त्तरि । भाजते = शोभते । Qual. गुणनाम् ।

भरतः—अनुगृहीतोऽस्मि ।

ल—कुमार । इह तिष्ठ । त्वदागमनम् आयायि निवेदयामि ।

भरत—आर्य ! अचिरमिदानौमभिवादयितुम् इच्छामि ।

शीघ्रं निवेद्यताम् ।

ल—वाढम् । (उपेत्य) जयतु आर्यः । आर्य—

Eng. Bharat.—I have been obliged.

Lakshman.—Prince ! wait a bit here ; I am reporting your arrival to venerable Ram.

Bhar.—Sir ! I want to salute him immediately. Quickly report this.

Lakshma.—Yes ! (having approached) may you prosper sir ; Ho sir.

Beng.—ভরত । আমি অনুগৃহীত হইলাম । লক্ষণ—কুমার এখানে একটু দাঁড়াও । আমি তোমার আগমন আর্ষকে জানাই ।
ভরত—আর্ষ্য ! স্বরায় আর্ষ্যরামকে অভিবাদন করিতে ইচ্ছা করি ।
শীঘ্র জানান । লক্ষণ—আচ্ছা । (অগ্রসর হইয়া) আর্ষের জয় হোক । আর্ষ—

Tika. 'अभिवादयितुम्' प्रणामं विधातुम् । अचिरं शीघ्रम् । जयतु = सर्वोत्कर्षेण वर्त्तताम् ।

Notes

I. आर्षाय—सम्यदाने चतुर्थी by the rule “क्रियया यममिद्रेति सोऽपि सम्यदानम्”—‘This is भाष्य’s view. But acc. to Vritti, सम्यदान here comes by the varttika “क्रियाग्रहणमपि कर्तव्यम्” । Nagesha and others restrict this varttika “क्रियाग्रहणमपि—” to अकर्षक roots and some of them wish to parse such cases also as कर्मणि ४र्थी by the rule “क्रियार्थोपपदस्य च कर्मणि स्थानिनः.” । Thus आर्षं प्रीणयितुम् निवेद्यामि = आर्षाय निवेद्यामि (with suppression of the तुमुन्नत word and allowing ४र्थी in its कर्म) ।

2. अभिवादयितुम्—अभि + बद् + णिच् + तुमुन् ।

3. जयतु — जि + लोट + तुप् । जि—to proper ; intransitive use.

अयं ते दयितो भ्राता भरतो भ्रातृवत्सलः ।

संक्रान्तं यत्र ते रूपमादर्श इव तिष्ठति ॥ ११ ॥

Prose.—अयं ते दयितो भ्राता भ्रातृवत्सलो भरतः । ते रूपम् आदर्श इव यत्र (भ्रातरि) संक्रान्तं तिष्ठति ।

Eng.—This is your beloved brother Bharat who is affectionate to his brothers ; in him lies your very complexion reflected as if in a mirror.

Beng.—এই আপনার প্রিয় ভ্রাতা ভ্রাতৃবৎসল ভরত । আপনার রূপ আদর্শের ঘায়ে যাঁহাতে সংক্রান্ত হইয়া রহিয়াছে ।

Tika.—‘अयं ते दयितः प्रियः भ्राता भ्रातृवत्सलः’ भ्रातृषु स्नेहमयः भरतः । ते रूपम् वयः आदर्श इव दर्पणे इव यत्र यस्मिन् भरते संक्रान्तं प्रतिफलितं तिष्ठति । विस्वस्य प्रतिविम्बो यथा दर्पणे दृश्यते, तद्वत् रामस्य रूपं भरते दृश्यते इत्यर्थः ।

Notes

1. दयितः—दय् + क्त कर्मणि । Qual. भ्राता ।

2. भ्रातृवत्सलः—भ्रातृषु वत्सलः इति सहसुपा । वत्सल is a young one. Then we have मत्वर्थीय लच् as वत्सलः affectionate. लच् comes by the rule “वत्संसाभ्यां कामवले” ।

3. संक्रान्तम्—सम् + क्रम् + क्त कर्त्तरि ; adj to रूपम् ।

रामः—वत्स लक्ष्मण ! किमेवं भरतः प्राप्तः ।

ल—आर्य ! अथ किम् ।

रामः—मैथिलि ! भरतावलोकनार्थं विशालीक्रियताम् ते चक्षुः ।

सीता—अयमउत्त किं भरदो आनन्दो [आर्यपुत्र ! किं भरतः आगत] ?

रामः—मैथिलि ! अथ किम् ।—

Eng. Ram. — My darling Lakshman is it that Bharat has arrived,

Lakshman. — Yes, sir.

Ram. — Maithili wide open (extend) your eyes to behold Bharat.

Sita. — Has Bharat come, my husband ?

Ram — Yes, Maithili.

Beng. — राम—बन्स लक्ष्मण ! भरत कि आगियाछे । लक्ष्मण—
आछे हा आर्य । राम—मैथिलि ! भरतके देखिबार अछि चक्र
प्रसारित कर । सीता—आर्यपुत्र ! भरत आगियाछेन कि ? राम
—हाँ मैथिलि ।

Tika. — 'मैथिलि' हे मिथिलाराजपुत्रि 'भरतावलोकनार्थ' भरतस्य दर्शनार्थम्
'चक्षुः नेत्रं विशालीक्रियताम्' प्रमार्थ्यताम् । अपिच अयमपि मन्ये ध्वन्यते—भरतं
प्रति सीतायाः मनः विरूपम्, यतः भरतस्यैव कृते रामः रागात् निर्वासितः बभूव ।
नेत्रञ्च इन्द्रियाधिपस्य मनसः वशे तिष्ठति, अतएव सीतायाः नेत्रमपि भरतस्य सुखम्
द्रष्टुम् पराङ्मुखम् भवेदेव, परमधुना भरतः अभ्यागतः "सर्वस्याभ्यागतो गुरुः"
“अरावप्युचितं कार्यमातिथ्याम् गृहमागतं” इति भरतं द्रष्टुम् विरूपतावशात्
सङ्चितम् सीतायाः नेत्रम् अधुना चित्तौदार्येण विशालीकर्तव्यम् इति रामचन्द्रः
सीताम् एवम् उपदिशति ।

Notes

1. भरतावलोकनार्थं—भरतस्य अवलोकनम् इति । तस्यै इदम् इति चतुर्थो
तत्पुरुषे नित्यसमासः । “अथ न सह नित्यसमासः विशेष्यलिङ्गताचेति वाच्यम्” ।

(राम)—अद्य खल्वगच्छामि पित्रा मे दुष्करम् कृतम् ।

कीदृशस्तनयके होभ्रातृसन्नेहोऽयमीदृशः ॥ १२ ॥

Prose.—पिता मे दुष्करम् कृतम् इति अद्य खलु अवगच्छामि, अयम् भातृसहेहः ईदृशः । तनयसहेहः कीदृशः ?

Eng.—To-day I understand what a difficult task my father has performed. This is fraternal love, then how much is filial affection.

Beng.—आজ আমি বুঝিতেছি যে পিতা আমার (আমাকে বনে পাঠিয়ে) কি দুষ্কর কার্যই না করিয়াছেন । ভ্রাতৃস্নেহ এইরূপ, তবে পুত্রস্নেহ না জানি কিরূপ ?

Tika.—भरतस्य स्नेहभावः रामचन्द्रः सीतायै कथयति—पिता दशरथेन 'दुष्कर' कर्तुम् अशक्यं 'कार्यम् कृतम्' । प्राणेष्वपि प्रियांसं मां वनं प्रेरयित्वा पिता कीदृशं कर्तुम् अशक्यम् कार्यम् आचरितम्, तदद्य अत्र भरतस्य आगमनात् अहम् बोद्धुं शक्नोमि । 'अयम् भातृसहेहः ईदृशः' खलु, यत् सिंहासनं त्यक्त्वा भरतः अत्र प्राप्तः ; ननु एतादृक् चेतुः वलीयान् भातृसहेहः तर्हि तनयसहेहः अपत्यसहेहः कीदृशः ? नूनं भातृसहेहात् अपि तनयसहेहः वलीयान् [नीचागामी लोकमाया इतिस्मरणात्] । तादृशम् वलीयांसं तनयसहेहं हृदये पुण्याता तथा कैकेयीवाक्यात् मां वनं प्रेरयता पिता मे कीदृक् कष्टमनुभूतम् इति अद्य मया अनुमीयते ।

Notes

1. अथ किम्—These two अव्यय imply assent here.
2. अवगच्छामि—अव + गम् + लट् मि I understand.
3. दुष्करम्—दुर् + कृ + खल् कर्मणि । कर्तुम् अशक्यम्, दुःखिनं क्रियते यत् तत् । For a similar sentiment, comp "चक्रवाकी आरटति दुष्करमहं करोमि" Sak III, and "वासवदत्ता—दुष्करमहं करोमि"—Swapna IV.
4. भातृसहेहः—भातरि स्नेहः सहसुपा ।
5. तनयसहेहः—तनये स्नेहः सहसुपा । अपत्यसहेह is stronger than भातृसहेह, so now Rama realises the sufferance of Dasaratha for his son (i. e. Rama).

ल—आर्य किं प्रविशतु कुमारः ?

रामः—वत्स लक्ष्मण ! इदमपि तावदात्माभिप्रायमनुवर्त्तयितुमिच्छसि । गच्छ सत्कृत्य शीघ्रं प्रवेश्यताम् कुमारः ।

ल—यदज्ञापयति आर्यः ।

रामः—अथवा तिष्ठ त्वम्—

Eng. Lakh.—Sir will the prince enter ? (Is he to be permitted to enter the cottage ?)

Ram.—My darling Lakshman ! is it that you want to follow your own wish (to safeguard me) in this respect ? Go let him enter with honour (or welcome him) .

L.—As the noble sir commands.

Ram.—Or, you better stop.

Beng. ल—आर्य ! कुमार कि तबे प्रवेश करिबेन । राम—वत्स लक्ष्मण ! ए विषये कि तूमि निज्जेर अभिप्राय अनुसरण करिते ईच्छा करितेछ ? याओ सादरे कुमारके प्रवेश कराओ । ल—ये आज्ञा आर्य ! राम—अथवा तूमि থাক ।

Tika. — 'प्रविशतु किम्' पर्णशालायाः अभ्यन्तरप्रवेशे भरतस्त्वया अनुमतः ? 'इदम्' भरतस्य प्रवेशनम् । आत्माभिप्रायम्—तव आत्मनः अभिरुचिम् 'अनुवर्त्तयितुम्' अनुसारयितुम् । भातुर्मभरतस्य अत्र कुटीरस्य अभ्यन्तरे प्रवेशनम् रक्षकस्य तव इच्छासापेक्षम् भवितुम् नाहंति । कृतं तव अस्मिन् सन्देहेन । स साधुवैव अतः ससम्भ्रमम् तम् प्रवेशय इति भावः ।

Notes

1. प्रविशतु—अनुज्ञायाम् लोट ।

2. इदम्—प्रयोज्यकम् of अनुवर्त्तयितम् । In अणिच् the sentence was इदम् आत्माभिप्रायमनुवर्त्तते ; with णिच् we got त्वम् इदम् आत्माभिप्रायम् अनुवर्त्तयसी &c.

3. आत्मभिप्रायम्—आत्मनः अभिप्रायस्त्विति इ तत् ; obj to अनुवर्त्तयितुम् ।

4. अनुवर्त्तयितुम्—अनु + वृत् + णिच् तुम् ।

5. सत्कृत्य—सत् + कृ ल्यप् । सत् = आदरे गतिः । See the rule “आदरानादरयोः सदसती” ।

6. प्रवेशताम्—प्र + विश् + णिच् लोट ताम् कर्मणि ।

(रा)—इयं स्वयं गच्छतु मानहेतोर्मतिव भावं तनये निवेश्य ।

तुषारपूर्णात्पलपत्रनेत्रा हर्षास्त्रमासारमिवोत्सृजन्ती ॥१३॥

Prose.—मानहेतोस्तनये मातिव भावं निवेश्य तुषारपूर्णात्पलपत्रनेत्रा आसारमिव हर्षास्त्रमुत्सृजन्ती इयं स्वयं गच्छतु ।

Eng.—In honour of Bharata, let Sita herself go cherishing the feelings as of a mother for the son, and shedding tears of joy in torrents from her eyes, eyes looking like (a pair of) lotus covered with dews.

Beng.—ভরতের সম্মানের জন্য গীতাদেবী স্বয়ংই পুত্রে যাতার আশ্রয় ভাব (স্নেহভাব) ধারণ করিয়া এবং তুষারগনাধ পদ্মপত্রনেত্রে আনন্দাশ্রুধারা পাতিত করিয়া, গমন করুন ।

Tika.—‘मानहेतोः’ भरतस्य सम्मानहेतोः भरताय यथोचितम् सम्मानम् प्रदर्शयितुम् ‘तनये पुत्रे मातिव जननी इव भावं निवेश्य’ पुष्पती, यथा जननी पुत्रे स्नेहभावम् पुष्पति तद्वत् पुत्रसदृशे भरते मातृतुल्या सीता अपि स्नेहभावं पुष्पती सती । [ननु कौदृशी सीता ?] ‘तुषारपूर्णात्पलपत्रनेत्रा’ तुषारेण हिमेन शिशिर-विन्दुभिरित्यर्थः पूर्णं यत् उत्पलपत्रं कमलपत्रं तत्तुल्यं अभिरामं नेत्रे यस्यास्तादृशी सीता । [किं कुर्वती ?] आसारमिव वारिधारमिव हर्षास्त्रम् आनन्दजं अश्रु उत्सृजन्ती पातयन्ती ‘इयं सीता स्वयमेव गच्छतु’ भरतस्य आनयनाय चलतु । उपजातिवृत्तम् ।

Note

1. मानहेतोः — मानएव हेतुः कर्मधा । or मानस्य हेतुः इति इतत् । हेतोः

प्रमी or शेषे ६४। Compare our notes under शकुन्तलाहंती: in Sak.
IV. Avoid the rule "बह्वी हितप्रयोगे" here, for this applies where
मान and हित are separate etc.

2. निवेश—नि + बिश् + णिच् + लाप् ।

3. तुषारपूर्णोत्पलनेवा—तुषारेण पूर्णम् इति इतत् । तादृशम् उत्पलपत्रम्
इति कर्मधा । तुषारपूर्णोत्पलपत्रम् (तुषारपूर्णोत्पलपत्रमिव) नेवम् यस्याः
सा इति बहु । adj to इयम् ।

4. आसारमिव—उपमान कर्म of उत्सृजन्ती ।

5. हर्षाम्—हर्षजम् अमृमिति शाकपार्थिवादित्वात् तत्— । obj to उत्-
सृजन्ती ।

6. उत्सृजन्ती—उट् + सृज् शतृ स्त्रियाम् ।

7. गच्छतु—अनुज्ञायाम् लोट् । Rama arranges this to show
special honour to Bharata and that Sita may entertain good
filial affection on such a saintly brother ; Rama also well
anticipates the tears that will come into their eyes due to a
meeting at this stage and makes a happy provision in this way.

सीता—जं अय्यउत्तो आणवेदि । (उत्थाय परिक्रम्य
भरतमवलोक्य) हम्—तदो तं वेलं दाणि णिकन्तो अय्यउत्तो ।
णहि णहि रामसादिस्सम् । [यत् आर्यपुत्र आज्ञापयति । हं
ततस्ताम् वेलाम् इदानोम् निष्क्रान्त आर्यपुत्रः । नहि नहि
रूपसादृशम्] ।

सुमन्त्रः—अये वधूः ।

Eng. Sita.—As my noble husband commands ; (having
risen, walking around and looking at Bharat) what ! my

noble husband has also come out in this moment and is now here ! Oh no no this is similarity of person or appearance.

Sumantra.—Oh ! the daughter-in-law.

Beng. गीता—आर्यापुत्रेण ये प्रकार आदेश । (उठिया परिक्रम करतः भ्रतके अवलोकन करिया) आँ ! (आगिओ एसेहि) आर्यापुत्रो सेहै कालेहै बाहिर ह्ये एसेछेन । ना ना ए रूपसादृश !
सूयञ्ज—अये बधू (ये) ।

Tika.—‘ताम् वेलाम्’ यस्याम् वेलायाम् अहम् निष्क्रान्ता तस्यामेव वेलायाम् ‘इदानीम् निष्क्रान्तः’ तस्यां वेलायाम् निष्क्रम्य अधुना अत्र उपस्थितः इति भावः । भरते एव सीतायाः रामभान्तिः, रूपसादृशात् । ततः आत्मनः भ्रमं विज्ञाय कथयति—
नहि नहि नैवायम् रामः अपितु रूपसादृशम् वर्णसादृशं खलु ।

Note

1. हम्—It is an अव्यय indicating सम्भ्रम or better विस्मय here. She mistakes Bharata as Rama, due to रूपसादृश and wonders how Rama too has come here by this time.

2. वेलाम्—obj. by the dictum “अकर्म कथातभिर्योगे देशःकालोभावो गन्तव्योधा च कर्मसंज्ञकः इति वाच्यम्”—यथा मासम् आत्ति, कुरुन् स्वपिति । ततः तस्यां वेलायाम् निष्क्रान्तः इत्यर्थे तां वेलाम् निष्क्रान्तः ।

भरतः—अये इयमवभवतो जनकराजपुत्री ।

इदं तत् स्त्रीमयं तेजो जातं क्षीरोदराद्वलात् ।

जनकस्य नृपेन्द्रस्यतपसः सन्निदशं नम् ॥ १४ ॥

Prose. इलात् क्षीरोदरात् जातम् इदं तत् स्त्रीमयं तेजः । (इदं हि) नृपेन्द्रस्य जनकस्य तपसः सन्निदशं नम् ।

Eng. This is that radiant (luminary) in the shape of a female that has been dragged from underground by the

plough ; it is the best example (instance) of the austerities practised by Janaka the great king.

Beng.—हलकर्षणे ऋतुयथा हहेते उ०पन्न एहे गेहे ज्ञीमय-
तेज । ईहा राजा जनकेर तपश्चर उल्लय निदर्शन (दृष्टान्त) ।

Tika.—‘हलात्’ लाङ्गलात् लाङ्गलकर्षणेन इत्यर्थः लाङ्गलमश्रित्य वा ‘चैवोदरात्’
चैवस्य भूमिः उदरात् अभ्यन्तरप्रदेशात् जातम् उत्पन्नम् ‘इदं सम समचं स्थितं गत्
स्त्रीमय’ स्त्रायवयम् स्त्रीरूपमित्यर्थः तेजः ज्योतिः । अत्र सौता ज्योतिःस्वरूपेण
वर्त्तते । तस्याः उत्पत्तिविषये हलः पितृरूपेण चैव च मातृरूपेण कल्पितम् । यथा
पितुः मातुरुदरात् पुत्री जाता भवति एवं हलात् (पितृरूपात्) चैवसा (मातृरूपसा)
उदरात् (गर्भात्) इदं ज्योतिरुत्पन्नं, यत् सौतारूपायाः स्त्रियाः अवयवं गृहीत्वा सम
पुरतस्तिष्ठतीति भावः । [ननु कथम् अस्या उत्पत्तिरिति उत्तरं पठति—] इदं हि
‘वृषेन्द्रस्य राजश्रेष्ठस्य जनकस्य तपसः’ तपस्यचरणस्य ‘उत्तमं निदर्शनम्’ उदा-
हरणम् । जनकः तपस्यावलात् चैवमध्यात् ईदृशं ज्योतीरूपं कन्यारत्नं लब्धवान्
इति भावः । तपस्याया खलु फलमिदं सौता इत्यर्थः ।

Notes

1. हलात्—“भुवः प्रभवः” इति अपादाने पञ्चमी । Some say हलयोगम्
प्राप्य इति लावलोपे प्रसी ; but it is better to take it an instance of
“भुवः प्रभवः” provided the plough is considered as the father.
We apply the rule “भुवः प्रभवः” here, for she was existing in हल
(father) as तपस्तेजः ।

2. चैवोदरात्—चैवसा उदरम् इति द्वतत् । अपादाने प्रसी by the rule
“जनिकर्तुः प्रकृतिः” । We apply “जनिकर्तुः प्रकृतिः” here, for she
was not existing in any form in चैवोदर before.

3. स्त्रीमयम्—स्त्री अवयवम् अस्या इति अवयवार्थं मयट् प्रत्ययः ।

4. सन्निदर्शनम्—सत् निदर्शनम् इति कर्मधा ।

ভরতঃ—আর্য্যে অভিবাদয়ে । ভরতোঃহমস্মি ।

সীতা—(আত্মগতম্) এ হি রূপম্ এষ্ব । সরজোশ্চো বি
সো এষ্ব । (প্রকাশম্) বচ্ছ ! চিরং জীব । [নহি রূপমেব ।
স্বরযোগোঽপি স এব । বত্স ! চিরংজোব] ।

ভরতঃ—অনুগৃহীতোঽস্মি ।

সীতা—এহি বচ্ছ ! ভাদুমণোরহম্ পুরেহি । [এহি বত্স,
ভ্রাতৃমনোরথং পূরয়] ।

সুমন্ত্রঃ—প্রবিশতু কুমারঃ ।

ভরতঃ—তাং ইদানীম্ কিং করিষ্যসি ।

Eng. Bh.—Madam, I salute thee ; I am Bharat.

Sita.—(To herself) not only the complexion (frame of
the body) but the voice too is the same (indentical with
Ram) ; (aloud) my boy ! may you live long.

Bharat.—I am obliged.

Sita.—Come my boy ! fulfil your brather's desire.

Sumantra,—Enter Prince.

Bharat.—Sir ! what will you do now ?

Beng.—ভরত—আর্য্যে আমি আপনাকে প্রণাম করিতেছি ।
আমি, ভরত । সীতা—(স্বগত) শুধুরূপ নয় কণ্ঠস্বর ও সেই (রামেরই
যত) । (প্রকাশে) বৎস ! চিরজীবী হও । ভরত—কৃতার্থ হইলাম ।
সীতা—এস বৎস ! ভ্রাতার মনোরথ পূর্ণকর । সুমন্ত্র—কুমার প্রবেশ
করুন । ভরত—তাং । আপনি এখন কি করিবেন ।

Tika....“স্বর্য্যোগঃ” কণ্ঠস্বরঃ । ভ্রাতৃমনোরথম্ রাসচন্দ্রস্য ইচ্ছান্, সা তু
ইচ্ছা কুটীরস্য অম্বলরে প্রবেশরূপা ।

Notes

1. स्वरयोगः—स्वरस्य योगः इति इतत् । स्वरयोजना । कण्ठे स्वरसंयोगः इत्यर्थः ।
2. जीव—लोट् in the sense of benediction (आशिष) ; by the rule “तद्धोसातड आशिषि etc”—we may have another alternative form as जीवतात् ।
3. भ्रातृ मनोरथम्—भ्रातुः मनोरथः इति इतत् । तम् ।
4. प्रविशतु कुमारः—Sumantra rather tries to avoid going before Rama and be an ill-reporter.

समन्वः—अहं पश्चात् प्रवेक्ष्यामि स्वर्गं याति नराधिपे ।

विदितार्थस्य रामस्य ममैतत् पूर्वदर्शनम् ॥ १५ ॥

Prose....अहं पश्चात् प्रवेक्ष्यामि । नराधिपे स्वर्गं याति विदितार्थस्य रामस्य एतत् मम पूर्वदर्शनम् स्यात् ।

Eng....I shall enter later on, as this is my first meeting with Ram after he had known the fact that the king is no more or has gone to the heaven.

Beng. স্মরণ—আমি পশ্চাৎ প্রবেশ করিব । মহারাজ স্বর্গ গমন করিলে এই বৃত্তান্ত রামচন্দ্র বিদিত হওয়ার পর তাঁহার সহিত এই আমার প্রথম সাক্ষাৎ ।

Tika.—‘अहं पश्चात्’ तव प्रवेशस्य अन्ते ‘प्रवेक्ष्यामि’ प्रवेशम् करिष्यामि । ‘नराधिपे राजनि स्वर्गं याति’ मृते सति ‘विदितार्थस्य’ विदितः ज्ञातः अर्थः राज्ञः मरणवृत्तान्तोद्येन तस्य रामस्य ‘एतत्’ वर्त्तमानम् मम ‘मे पूर्वदर्शनं’ प्रथमः एव साक्षात्कारः स्यात् । अतएवाहं पश्चात् प्रवेक्ष्यामि ।

Notes.

1. प्रवेक्ष्यामि—प्र + विश् + लुट् स्यामि ।
2. याति—adj to नराधिपे (which has भावे ७मी) ।

3. नराधिपे—नराणाम् अधिपस्तस्मिन्निति भावे ऽमी by “यस्य च भावेन भावलक्षणे” ।

4. विदितार्थस्य—विदितः अर्थः येन तस्य इति बहु । The क्त in विदित is used in the sense of आसन्नभविष्यत् । the rule is “वर्त्तमानसामीप्ये वर्त्तमानवहा” । For Rama has not as yet known of Dasaratha's death in this play ; sl. 12 above proves this. He will know of father's death now ; so we propose to interpret विदित in विदितार्थ, as ज्ञासमानार्थ ।

5. पूर्वदर्शनम्—पूर्वं दर्शनमिति कर्मधा ।

6. रामस्य—सम्बन्धविवक्षायां षष्ठी or कर्मणि षष्ठी (see Remark).

7. मम—कृत्ययोगे कर्त्तरि षष्ठी ।

Remark.—The rule उभयप्राप्तौ कर्मणि bars इष्टी in मम ; but still it is not quite ungrammatical. Bhattoji writes—“केचिद-विशेषणविभाषामिच्छन्ति शब्दानामनुशासनमाचार्यस्य आचार्य्येण वा ।”

भरतः—एवमस्तु । (राममुपगम्य) आर्य्य, अभिवादये भरतोऽहमस्मि ।

रामः—(सहर्षम्) एह्येहि इक्ष्वाकुराजकुमार ! स्वस्ति ।
आयुष्मान् भव ।

Eng Bh.—Let it be so ; (having approached Ram). Sir I am Bharat. I salute thee.

Ram.—(With joy) come Prince of Ikshvaku race ! come along ! Good betide thee ; may you live long.

Beng.—ভরত—তাঁহাঁই হউক । (রামগম্যপে গিয়া) আৰ্য্য ! আমি ভরত, আপনাকে প্রণাম করিতেছি । রাম—(গানন্দে) এস ! এস ! ইক্ষ্ণুকুরাজকুমার । অস্তি (বা—যজ্ঞল) হোক । দীর্ঘজীবী হও ।

Tika,—एह्येहि = एहि एहि इति [सम्भ्रमे विरक्तिः] ; आगच्छ इत्यर्थः ।

Note.

1. Remark—Most of the editions read इत्थाकुमार here and elsewhere but we propose to read इत्थाकुराजकुमार or इत्थाकु-कुलकुमार instead in all these instances.

(रामः)—वक्षः प्रसारय कपाटपुटप्रमाण-

मालिङ्गमां सुविपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकल्पं

प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ १६ ॥

Prose.—कपाटपुटप्रमाणम् वक्षः प्रसारय । सुविपुलेन भुजद्वयेन मामालिङ्ग । शरदिन्दुकल्पम् इदम् आननमुन्नामय । व्यसनदग्धमिदं शरीरम् प्रह्लादय ।

Eng.—Extend your chest which is big (broad) like a folded door-panel (or which equally measures with a folded door panel). Embrace me with your (extremely) long arms. Raise up your face that resembles (or looks like) the autumnal moon. Gladden as well this person fed up with adversity.

Beng.—सम्पृटित कपाटतुल्या तोगार वक्षःशूल प्रसारित कर । सुविपुलबाहुद्वयद्वारा आमाय आलिङ्गन कर । शरदिन्दुकल्प এই যুগ উন্নমিত কর । ব্যসনদগ্ধ এই আমার শরীরকে আফ্লাদিত কর ।

Tika.—‘कपाटपुटप्रमाणम्’ सम्पृटितकपाटतुल्यपरिमाणविशिष्टम् ‘वक्षः प्रसारय’ विस्तारय । ‘सुविपुलेन अतिविशलेन भुजद्वयेन’ बाहुद्वयेन ‘माम आलिङ्ग’ । ‘शरदिन्दुकल्पम्’ शरत्कालीनचन्द्र इव शोभनम् ‘इदम् आननम् उन्नामय’ उत्तोलय । ‘व्यसनदग्धम्’ आपत्प्रीडितम् ‘इदम् शरीरम् प्रह्लादय’ आनन्दय, शीतलय इति यावत् । वसन्ततिलकं वृत्तम् ॥

Note

1. कपाटपटप्रमाणम्—कपाटयोः पटः इति इतत् । स (एव) प्रमाणं यथातमिति । Broad chest is so compared by the poets, cp “कपाटवत्ताः” in Rag. III, 34. and “व्यूढोरक्लः वृषक्लव्यः शालप्रांशुः महाभुजः” in Rag I.

2. प्रसारय—प्र + सृ + णिच् + लोट हि ।

3. सुविपलेन—सृष्टु विपुलमिति प्रादि ।

4. भुजहयेन—भुजयोर्हयं तेन इति इतत् । करणे श्या ।

5. शरदिन्दुकल्पम्—शरदः इन्दुरिति इतत् । ईषदूनः शरदिन्दुरिति कल्पः प्रत्ययः by “ईषदसमाप्तौ कल्पव् देश्यदेशीयरः” । Qual. आननम् ।

6. उन्नामय—उद् + नम् + णिच् + लोट हि । The Ganasutra “ज्वल-हलल्ललनमामनुपसर्गादा” directs optional मित्त्व of अनुपसृष्ट नम, and compulsory मित्त्व of सोपसृष्ट नम when णिच् follows. How then do you get दीर्घं here when णिच् follows ? This is usually supported by first getting घञन्त उन्नामयशब्द and then adding णिच् to it, or better by resorting to व्यवस्थितविभाषा in the rule “मितां ऋस्वः” by dragging down “वा” from its previous rule “वा चित्तविरागे” । Thus Bhattoji says “कथं तर्हि प्रज्वालयति, उन्नामय-तौति ? घञन्तात् ‘तत्करोति’ इति णौ । कथं संक्रामयतीति ? ‘मितां ऋस्वः’ इति सूत्रे ‘वा चित्तविरागे’ इत्यतो ‘वा’ इत्यनुवर्त्तन् व्यवस्थितविभाषाश्रयणात् इति ङितकृतम् । एतेन धुर्यान् विश्रामय इत्यादि व्याख्यातम्” ।

7. व्यसनदग्धम्—व्यसनेन दग्धमिति इतत् । Rama's body and so mind is already overpowered and burnt down by this adverse change (व्यसन or विपद) ।

भरतः—अनुगृहीतोऽस्मि ।

सुमन्त्रः—(उपेत्य) जयतु आयुष्मान् ।

Eng. Bharat.—I am obliged.

Sumantra.—(Having approached) May the long-lived one be prosperous.

Beng, ভরত—অন্তর্গৃहीত হইলাম । সুমন্ত্র—(নিকটে গিয়া)
আশ্বিনাতনয় জয় হোক ।

• Tika and Notes—Easy.

रामः—हा तात !

गत्वा पूर्व' स्वमैत्र्यैरभिसरिसमये खं समानैर्मिमानै-

र्विख्यातो यो विमर्दे' स स इति बहुशः सामुराणां सुराणाम् ।

स श्रीमांस्तत्तदेहो दयितमपि विना स्नेहवन्त' भवन्तम् ।

स्वर्गस्थः साम्प्रतं किं रमयति पितृभिः स्वैर्नरेन्द्रैर्नरेन्द्रः ॥१७

Prose. — यः पूर्व' सामुराणाम् सुराणाम् विमर्दे' अभिसरिसमये स्वमैत्र्यैः (सह)
समानैः विमानैः खं गत्वा स स इति बहुशः विख्यातः (वभूव), स श्रीमान् त्यक्तदेहः
नरेन्द्रः दयितम् स्नेहवन्तमपि भवन्तम् विना स्वर्गस्थः (सन्) साम्प्रतम् किं नरेन्द्रैः
स्वैः पितृभिः (सह आत्मानम्) रमयति ?

Eng. R.—Alas ! my father ! that glorious king, having given up his body (left his body) is now putting up in heaven without you the affectionate and beloved one, and (is) sporting with (or pleasing himself in company of) his ancestral kings there—the king who became many times renowned being referred to as “it is he” “it is he” when he formerly went up to heaven with his army in aerial cars equalling those of the gods on an expedition at the time of the war of the gods against the demons ?

Beng.—যিনি পূর্বে অশ্বর ও দেবগণের বুদ্ধে যাত্রাকালে স্বমৈত্রে
দেবগণের তুল্যবিমানে স্বর্গে গিয়া “সেই” “সেই” ইতি বহু প্রকারে
বিশ্রুত হইয়াছিলেন, সেই শ্রীমান্ নৃপতি কলেবর ত্যাগ করিয়া প্রিয় ও

सहस्रं तोमाटकं छाड़िना अर्गत इहेना एथन कि श्रीस पूरुषपुरुषगणजह
आनन करितेहइन ?

Tika. 'हा तात' पितः सुमन्त्र ['तात' इति वृद्धे पितृतुल्ये सुमन्त्रे ससम्मानं
सम्बोधनम्] 'यः' दशरथः 'पूर्व' पुरा सासुराणाम् असुरसहितानाम् 'सुराणाम्'
देवानाम् 'विमर्दे' परस्परयुद्धे 'अभिसरिसमये' अभियानकाले 'स्वसैन्यैः' आत्मनः
सेनादलैः सह 'समानैः' देवविमानतुल्यैः 'विमानैः' व्योमयानैः 'स्वम् स्वर्गं गत्वा'
'स स' अयं स दशरथः अस्माकम् साहाय्यार्थम् य आगतः 'इति बहुशः' बहुवारम्
विख्यातः विस्तृतः 'वभूव स श्रीमान्' ऐश्वर्याशाली ऋद्धिमान् इति यावत् तपोवनम् अगत्वा
ऐश्वर्यं भुञ्जानः एव इत्यर्थः 'त्यक्तदेहः' परित्यक्तकलेवरः मृतः इत्यर्थः नरेन्द्रः राजा
दशरथः 'दयितम्' आत्मनि प्रियं स्नेहवन्तम् पितृवत्सलम् अपि 'भवन्तम्' सुमन्त्रं
विना सुमन्त्रं विहाय स्वर्गस्थः स्वर्गवासी सन् साम्प्रतम् अधुना किं नरेन्द्रैः राजभिः
(कैः राजभिः ?) 'स्वैः पितृभिः' आत्मनः पूर्वपुरुषैः—राजपदवीभाग्भिः आत्मनः
'पूर्वपुरुषैः सह रमयति' क्रीडति, स्वर्गसुखम् अनुभवति = आत्मविनीदम् करोति
इति । स्वर्गधरावत्तम् । लक्षणमस्य शकुन्तलायां द्रष्टव्यम् ॥

Notes

1. सासुराणाम्—असुरैः सह वर्त्तमानाः ये तेषामिति बहु । adj to सुराणाम्
(wh. has शेषे ६श्री, related to विमर्दे) ।

2. विमर्दे—भावे ७मी । परस्परसंघर्षे सति इत्यर्थः ; or अधिकरणे ७मी ।

3. अभिसरिसमये—Both अभिसरि and अभिसरी meaning expedi-
tion are correct ; see ante. अभिसर्याः समयस्तन्निमित्तं इत्थम् ।

4. स्वसैन्यैः has सहशब्दयोगे श्या and विमानैः has करणे श्या ॥
बहुवारम् इति बहु + शस् = बहुशः by "बहुलार्थात् शस् कारकादन्यतरस्याम्" ।
Adverb. qual. विस्मयात् ।

5. त्यक्तदेहः—त्यक्तः देहः येन स इति बहु ।

6. स्वर्गस्थः—स्वर्गे तिष्ठति इति स्वर्ग + स्था + क कर्त्तरि । Pred. to स ; ।

7. रमयति—रम् + णिच् + लट् + तिप् । आत्मानम् रमयति इत्यर्थः । *Conse-*
true स किं स्त्रीः पितृभिः (आत्मानं) रमयति । रमते also may serve the
purpose here. Rama seeing Sumantra, the charioteer of Dasa-
ratha—Sumantra who never forsook him, now alone, infers
his father's calamity and puts the question of his father's
death hesitatingly in this way, Mark the alliteration in
this sloka.

8. Remark—समानैः विमानैः—This means that the “cars
were equal to god's cars” Either gods provided them with
such cars or the kings of the solar race had such powerful
cars. Thus Rag. V. says that Raghu's car was unhampered
in its course, and by it he proposed to go out on an expedi-
tion against Kuvera even.

सुमन्त्रः (सशोकम्)—

नरपतिनिधनं भवत्प्रवासं भरतविषादमनाथतां कुलस्य ।

वहुविधमनुभूय दुष्पू सद्यं गुण इव वद्धपराङ्गमायुषा मे ॥१८

Prose.—नरपतिनिधनम् भवत्प्रवासम् भरतविषादम् कुलस्य अनाथताम् (च)
वहुविधं दुष्पू सद्यम् (दुःखम्) अनुभूय (मे) आयुषा गुणे बहु अपराङ्गनिव ॥

Eng.—The duration of my life has been such guilty as it
were in point of its longevity, as it has experienced various
unbearable things e. g. the death of the king, the exile of
yours, the grief of Bharat, as well as the loss of a ruler
of the dynasty.

Beng.—राजांर मृत्ता, आपनांर प्रवास, भरतेंर विषाद, बंशेंर
अनाथत्व (प्रभृति) नानाविध सहनातीत (दुःख) अनुभव करिते हওয়ায়
আমার পরমাযুর, (দীর্ঘত্ব) গুণ যেন বহুভাবে অপরাধীই হইয়াছে ।

Tika.—‘नरपतिनिधनम्’ राज्ञः दशरथस्य मृत्युम्, ‘भवत्प्रवासम्’ भवतः निर्वासनं ‘भरतविषादम्’ भरतस्य त्वह्योगजनितां विषण्णताम्, भवत्प्रवासहेतोः दुःखम् इत्यर्थः ‘कुलस्य रघुवंशस्य अनाथताम्’ नेतृहीनत्वं राजनिवृत्ते, भवति निर्वासिते एवं च भरते राज्यं स्वीकर्तुम् अनिच्छुः के सति, अभिषेकं हित्वावागते सति सञ्जातं वंशस्य नाथहीनत्वम् इति भावः । च एव ‘बहुविध’ विविधप्रकारम् ‘दृष्टुं सद्यः’ सहनातीतम् दुःखम् ‘अनुभूय’ स्थितस्य मे ‘आयुषा गुणे’ दीर्घत्वगुणविषये आयुषः दीर्घत्वे ‘बहु नितराम् अपराद्धम्’ कृतापराधमिव इति अहम् मन्ये । मम आयुः दीर्घम् सत् एतादृशान् शोचनीयव्यापारान् यथा अनुभूतवत् अतः मम आयुषः दीर्घत्वरूपी गुणः एव अत्र महान्तम् एव अपराधम् कृतवान् इति मन्यामहे वयम् । मम आयुषः दीर्घत्वरूपगुणः अत्र दोषाय कल्पते इति भावः । [तथा चोक्तं बङ्ग-भाषायाम्—“गुण इत्ये दोष हल विद्यार विद्याय” — विद्यासुन्दर] । पथ्यताया वचनम् ॥

Notes.

3. भरतविषादम्—भरतस्य विषादः (त्वह्योगजन्या ग्लानिः) समिति इतत् ।
All. obj of अनुभूय ।

4. अनाथताम्—अविद्यमानः नाथो यस्या बहु । तस्य भावः । इति तत्-
प्रत्ययः । ताम् (obj of अनुभूय = अनु + भू + ल्यप्) ।

5. बहुविधम्—बहुधा (बहुवो वा) विधा यस्या तदिति बहु । Qual. दुःखम्,
(understood).

6. दृष्टुं सद्यम्—सह + यत् कर्मणि = सद्यम् । प्रकर्षेण सद्यम् इति प्रसङ्गम् । दुःखेन प्रसङ्गम्—प्रादितत्—adj. qual. दुःखम् understood ; or प्र + सह + यत् प्रसङ्गम् । दुःखेन प्रसङ्गम् । The reading दृष्टुं सद्यम् with खल, also may serve our purpose, but the meter suffers.
“इदुदुपधस्यचाप्रत्ययस्य” इति अत्र बलम् ।

7. गुणे—विषयाधिकरणे ७मी ।

8. बहु—adv. qual अपराद्धम् । —Its अनुक्तकर्ता is आयुषा ।

सीता—रोदन्तं अयमन्तम् पुणो वि रोदावीअदि तादे ।
[रुदन्तम् आर्यपुत्रम् पुनरपि रोदयति तातः] ।

रामः—मैथिलि ! एषः पर्यवस्थापयामि आत्मानम् । वत्स
लक्ष्मण ! आपस्तावत् ।

लक्ष्मणः—यदाज्ञापयति आर्यः ।

भरतः—आर्य ! न खलु न्यायम् । क्रमेण शुश्रूषयिष्य ।
अहमेव यास्यामि । (कलसं गृहीत्वा निष्क्रम्य प्रविश्य) इमा आपः ।

Eng. Sita - Sir ! my noble husband is already weeping ;
and you again set him to lament.

Ram.—Maithili ! now I am composing myself ; my
darling Lakshman ! (bring) water.

Lakshman.—As the noble Sir commands.

Bharat.—Sir ! it is not proper. In consideration of the
order of juniority (according to juniority) I should render
service. Myself shall go, (takes pitcher, goes out and entering
again) here is water.

Beng. सीता—आर्यपुत्र सदाई कौदछेन ताके आबार कौदान्
केन तात ! राम—मैथिलि ! এই আমি নিজেকে স্থির করছি । বৎস
লক্ষণ ! জল (আন) । লক্ষণ—আর্যের যেরূপ আদেশ । ভরত—আর্য !
এত ঠিক হলনা । (বয়সের) ক্রম অনুসারে আমি গুশ্রাবা করিব ।
আমিই যাইব । (কলস লইয়া বাহিরে গিয়া পুনরায় প্রবেশ করিয়া)
এই জল ।

Tikā.—'रुदन्त' सदैव पिटशीकेन रुदन्तम् । 'पर्यवस्थापयामि'—आत्मानम्
प्रकृतिस्थम् करोमि । 'आत्मान' स्वाम् प्रकृतिमापादयामि । 'न खलु न्यायम्'

कनौयसि भरते अत्र उपविष्टे सति ज्येष्ठस्य लक्ष्मणस्य जलानयनाय गमनम् न उचितम् प्रतिभाति । 'क्रमेण' वयसः क्रमम् अनुसृत्य । 'शुश्रूषिष्ये' शुश्रूषाम् करिष्ये । यतः अहम् लक्ष्मणादपि यवीयान् अतो मयैव प्रथमं शुश्रूषा विधेया इति भावः ।

Notes.

1. रुदन्तम्—रुद + शठ + द्वितीया एकवचनम् ।
2. रोदयति—रुद + णिच् + लट् तिप् । Nom. तातः ।
3. पर्यावस्थापयामि—परि + अव् + स्था + णिच् + लट् मिप् ।
4. आपस्तावत्—waters are wanted to wash off his tears that came to Rama's eyes due to पितृमरणसंवाद ।
5. क्रमेण—प्रकृत्यादित्वात् तृतीया । or better हेतौ तृतीया ; comp "क्रमादसु नारद इत्यवोधि सः" ।

6. शुश्रूषयिष्ये—शु + सन + णिच् + लृट् से। अत्र स्वार्थे णिच् । वा शुश्रूषां करिष्ये इति शुश्रूषा + ('तत्करोति' इति) णिच् + लृट् से। "प्रतिपदि-काद धात्वर्थे णिच् बहुलमिष्टवच्च" इति अत्र आकारलोपः । "णिचश्च" इति कर्त्तृगानिनि क्रियाफले सति आत्मनेपदम् । Similarly parse लक्ष्मणः शुश्रूषयत् and शुश्रूष्य भगवन्तम् &c—these taking परस्मैपद due to nonconsideration of कर्त्तृभिप्रायफलता । शुश्रूषिष्ये without णिच् also serves the purpose here. In this case आत्मनेपद will come by the rule "ज्ञाशुष्मृदृशा सनः" । Comp "शुश्रूषस्व गुरुजनम्"—Sak IV.

Remark.—Bhasa all along takes Bharat as the junior to Lakshman as in Raghu XIII, 72 and 73. But others such as Mallinath, take Lakshman as junior to Bharat.

रामः—(आचम्य) मैथिलि ! विशोर्ध्वगते खलु लक्ष्मणस्य व्यापारः ।

सीता—अयमसौ ! यं इदिणापि संस्मृतदृढव्यो । [आर्य-पुत्र ! ननु एतेनापि शुश्रूषयितव्यः] ।

रामः—सुष्ठु खल्विह लक्ष्मणः शुश्रूषयतु । तत्रस्थो मां भरतः
शुश्रूषयतु ।

भरतः—प्रसीदतु आर्यः ।

Eng. Ram.—(Having sipped water). Maithili, the services of Lakshman are (or Lakshman's engagement in waiting upon me is) lessening.

Sita.—My lord ! he, too, should render services to you.

Ram.—Rightly indeed ! let Lakshman wait upon me here and let Bharat attend to my business (or render me services) there (at Ayodhya).

Bharat.—Be propitious Sir !

Beng. राम—(आचमन करिआ) मैथिलि ! लक्ष्मणेर कार्थो व्यापृति कमिआ आसितेहे । जीता—आर्यपुत्र ! ईहारउ त तोमार शुश्रूषा करा कर्तव्य । राम—ठिक कथा । लक्ष्मण एखाने शुश्रूषा करन । आरि भरत सेखाने (अबोध्याय) থাকिया आमार शुश्रूषा कर । भरत—आर्य ! प्रसन्न हुन ।

Tika.—विशीर्यते विशीर्णोभवति स्यलपीभवति इत्यर्थः । व्यापारः सेवाकर्तव्यं व्यापृतिः । तत्रस्थः—अयोध्यास्थितः ।

Notes.

1. विशीर्यते—वि + शृ + कर्मकर्त्तरि लट् ते । Comp. “वाषास्तस्य व्यशीर्यन्”—Purana ; and Manu II. also—“परस्मान् विशीर्यते” ।

2. शुश्रूषयितव्यः—शु + सन् + णिच् (खार्थे) + तव्य &c. see ante also. Sita shows that though this is Lak's duty here, still it is not विशीर्ण (broken altogether), for Bharata as a younger brother has also a right to serve Rama always.

३. तवस्थः—तव + स्था + क कर्त्तरि । Being in अयोध्या ।

४. शुश्रूषयतु—श्र + सन् + णिच् (स्थाय) + लोट तुप् । Or शुश्रूषां करोतु इति शुश्रूषा + णिच् + लोट तु ।

भरतः—इह स्थास्यासि देहेन तव स्थास्यामि कर्मणा ।

नाम्नैव भवतो राज्ञं कृतरक्षं भविष्यति ॥ १८ ॥

Prose order. इह (अहम्) देहेन स्थास्यामि तव कर्मणा स्थास्यामि । भवत एव नाम्ना राज्ञं कृतरक्षं भविष्यति (or भवतः नाम्ना एव etc).

Eng. In body I shall stay here and in duty at Ayodhya. It is in your name (or by the force of your name) will the kingdom be governed (or protected).

Beng. আমি দেহে এখানে বাঁধব আর কাজে অযোধ্যায় থাকিব । আপনারই নামে (অথবা আপনার নামেই বা নামমাহাত্ম্যেই) রাজ্য রক্ষিত হইবে ।

Tika.—‘इह’ अस्मिन् आश्रमे ‘अहं’ देहेन कायेन स्थास्यामि’ । अत्र अवस्थाय तव सेवायाम् व्यापृती भविष्यामि इति भावः । परन्तु ‘कर्मणा’ राज्यापालनकार्येण अहम् ‘तव अयोध्यायाम् स्थास्यामि’ । अत्रैव अवस्थाय अहं प्रतिनिधिद्वारेण अयोध्याराजास्य शासनम् विधास्यामि । [अपितु इदमपि त्वया ज्ञेयं यत् नैव राज्याम् मम परत्वं] ‘भवतः एव राज्याम्’ नाम्ना राम एव राजा भरतस्तु तस्य प्रतिनिधिरेव इति घोषणया (यद्वा भवतः नाम्ना एव—भवतस्तथा मम च राज्ञो अनुपस्थितौ अपि तव नाम्नः खलु माहात्म्येन) ‘राज्ञं कृतरक्षं’ कृतपरिपालनम विहित-शासनम् इति यावत् ‘भविष्यति’ तव नाम्नः सहसमानम् आकर्ण्य न कोऽपि राज्याम् अभिभवितुम् शक्नोति, अतो न कापि चिन्ता इति भावः ।

Notes

१. देहेन, कर्मणा—करणे तृतीया ।

२. स्थास्यामि—स्था + लृट् + स्यामि ।

3. नाम्ना—करणे तृतीया । The administraton will go on smoothly in your name only.

4. कृतरक्षम्—कृता विहिता रक्षा रक्षणम् यस्य तदिति बहु । Adj. to राज्ञम् । Should we read here—नाम्ने व भरतो राज्ञा' कृतरक्ष' करिष्यति (?) ।

Remark.—Bharat wants to govern the kingdom by a deputy on behalf of Rama's and his own self, acting also as the representative of Ramchandra the legal heir to the throne. And he prays to Rama not to make the व्यवस्था of serving him being in अयोध्या only (see sl. 24 infra).

रामः—वत्स कैकेयीमातः ! मा मैवम् ।

पितुर्नियोगादहमागतो वनम्

न वत्स ! दर्पान्नभयान्नविभ्रमात् ।

कुलं च नः सत्यधनं ब्रवीमि ते

कथं भवान् नोचपथे प्रवर्त्तते ॥ २० ॥

Prose order. हे वत्स ! पितुर्नियोगादहम् वनम् आगतः, न दर्पात् न भयात् न विभ्रमात् ; कुलं च नः सत्यधनम् इति ते ब्रवीमि । भवान् कथं नोचपथे प्रवर्त्तते ।

Eng. Rama—Ho son of Kaikeyi ! My darling ! Do not say so. It is neither through vanity, nor out of fear, nor on account of indiscrimination of my intellect, but by the express order of my father that I have come to the forest. I tell you that truth counts as wealth with our family, then why do you adopt (or take to) the inglorious path ?

Beng. राम—ब९स कैकेयीमातः । ए९रूप बलि९ न । ब९स ! पितृनिर्देशे९ई आ९मि बने आ९सि९गि९हि अ९ह९कार९व९श९तः९ न९हे, भ९ग्न ब९

वृद्धिः अत्र नह । तौमाके बलितेहि ये आमादेर बंशे गत्यै
(परम) धन ; (सुतरां) तूमि केन अग ९ पथे अवस्थित हईतेहे ?

Tika.—वत्स ! कैकेयीमातः ! कैकेयीपुत्र ! मा मैवम् ब्रूहि ! [कथम्
इति चेत् प्रष्टु—] 'वत्स ! अहम् पितुः नियोगात्' निर्देशादिव वनमागतः 'न दर्पात्'
संसारान्नमं परित्यज्य सत्यासायमे निवत्सयामीति व्रथागवात् नाहम् वनमागतः ।
'भयान्न' नैव कस्यचित् प्रवलप्रतिहन्निनः भोतिम् आसाद्य अहं राज्ञं त्यक्त्वा
वनमागतः । 'विभ्रमात्र' विभ्रमः मतिभ्रंशः । नापि मे मतिभ्रंशोभूत् येन राज्ञं
विहाय अहम् वनवासे मतिं कृतवान् । [ननु मद्ये त्वं राज्ञं त्यक्तवान्, नैव
अहं राज्ञायी, मया प्रार्थितस्त्वम् राज्ञम् प्रत्यागच्छ इति चेत् उत्तरं पठति—] 'कुलं
नः' अस्माकं विभ्रुतं कुलं 'सत्यधनं' अत्र सत्यम् धनमिव रचणीयम् । यद्वा
सत्यमेव अस्मात्कुलस्य धनं भवति । 'इत्यहम् ते ब्रवीमि' । तथा सति 'भवान्
कथं नौचपथे' गर्हितपथे प्रवर्तन्ते विचरितमिच्छसि । ननु पितुरादेशेन त्वया
भरतेन अयोध्यायाम् अवस्थाय चतुर्दशवर्षाणि राज्ञम् पालयितव्यम् । तव अत्र
अवस्थानेन पितुराज्ञा लङ्घिता भवेत् । कथम् त्वम् पितुराज्ञालङ्घनरूपे गर्हिते मार्गे
चलितुं प्रसीसि । वंशस्थं वृत्तम् ॥

Notes

1. कैकेयीमातः—कैकेयी माता यस्य स इति बहु । Acc. to some
कैकेयीमातृक also. See ante. Vocative case. It is justified by
the rule of Ramatarkabagish (the commentator of Mugdha-
bodh) that runs as मातृकस्य मातः etc । It has been explained
before in the first and second acts.

2. नियोगात्—इती पञ्चमी ; or एवलोपे ५मी ; नियोगमात्रित्य इत्यर्थः ।

3. दर्पात् &c.—इती ५मी । See Tika for meaning.

4. सत्यधनम्—सत्यं धनं यस्य तदिति बहु ; adj. to कुलम् । we can
also read—कुलस्य नः सत्यधनं etc here.

5. नीचपथे—नीचः पत्यासन्निह इति कर्मधा । 'समासान् by the rule "नृक् पूरवधूः पद्यामानजे ।" A noble one born in a noble line (born in a noble family) can't stoop to ignobility. Comp. "भवाद्दृशाच्चित् अधिकुर्वतेरिति" हन्त हतात्मनस्त्रिता" and 'न्यायाधारा हि साधवः" &c.

सुमन्त्रः—अथेदानीमभिषेकोदकं कतिष्ठतु ।

रामः—यत्र मे माताभिहितं, तत्रैव तावत् तिष्ठतु ।

भरतः—प्रसौदतु आर्यः । आर्य, अलमिदानीं व्रणे प्रहत्तुम् ।

Eng. Sumantra.—Where will now the coronation-water be placed ?

Ram.—Let it be placed where my mother has told.

Bharat.—Be propitious noble sir ! Sir, so do not strike upon the sore.

Beng.—१—এখন তবে অভিষেকবারি কোথায় থাকবে ? রাম—যেখানে আমার মা বলেছেন সেইখানেই থাকুক । ২—আর্য্য প্রসন্ন হউন ! আর্য্য ! আর ক্ষতে আঘাত দিবেন না ।

Tika.—अथेत्यादि । अधुना क अभिषेकोदकं तिष्ठतु [अथिति प्रश्नश्च अन्यथम्] यत्तित्यादि—यस्य अभिषेकः सम माता कैकेया अभिप्रेतस्तस्य भरतस्याएव भवतु इत्यर्थः । [कैकेयाः अभिप्रायस्य उल्लेखिन व्यथितचेताः भरतः कथयति—] प्रसौदतु इत्यादि । कैकेयीचेष्टितम् आकर्ण्य सम हृदये व्रणम् खलु उत्पन्नम् । पुनरपि तस्य इङ्गितं ७ कृत्वा सम हृद्देदनायाः उपरि मा आघातम् प्रयच्छ भातः इत्यर्थः ।

Notes.

1. अभिषेकोदकम्—अभिषेकस्य उदकम् इति अश्वघासवत् तादर्थ्यं इतत् । Sumantra seeing both Rama and Bharata wailing asks as to who is to receive coronation now at Ayodhya.

2. প্রহর্ষম্—here তুম্ is used instead of ত্বাচ in connection with অলম্ । This is peculiar with Bhasa. See ante.

3. অলব্রযেপ্রহর্ষম্—Kaikeyi's action has caused a wound in Bharata's heart ; now Rama's word with regard to that augments that pang in Bharata. So he says thus.

অপি সুগুণ মমাপি ত্বত্প্রসূতিঃ প্রসূতিঃ

স খলু নিম্বতধীমাংস্তে পিতা মে পিতা চ ।

সুপুরুষ ! পুরুষাণাম্ মাতৃদোষো ন দোষো

বরদ ! ভরতমার্চম্ পশ্য তাবদ্ যথাবত্ ॥ ২১ ॥

Prose.—হে সুগুণ ! ত্বত্প্রসূতির্মমাপি প্রসূতিরপি । স খলু নিম্বতধীমান্ তে পিতা মে পিতা চ । সুপুরুষ ! পুরুষাণাম্ মাতৃদোষো দোষো ন । হে বরদ ! আর্চম্ ভরতম্ তাবদ্ যথাবত্ পশ্য ।

Eng.—Oh accomplished one ! the line (dynasty) in which you are born has produced me also ; your father of firm intellect is also the father of mine ; oh great one ! with reference to males, their mother's blame never counts. Oh the bestower of boons, please look upon the dejected Bharat in his true colour (or perspective).

Beng.—হে সুগুণ ! আপনার যে বংশে জন্ম আমারও তাই । সেই স্থিরমতি আপনার পিতাই আমারও পিতা । হে সুপুরুষ ! পুরুষের মাতৃদোষ ত দোষ নয় । হে বরদ, আর্চ আমাকে ঠিকভাবে দেখুন ।

Tika.—‘সুগুণ !’ হে যোজনগুণশালিন্ ‘ত্বত্প্রসূতিঃ’ তব কুলে যিনি কলে লম্বত্পন্নঃ ‘তত্ কুলে’ মম অপি প্রসূতিঃ ‘একখিনীত্র কুলে’ আবাম্ জাতৌ ইত্যর্থঃ । ‘স খলু নিম্বতধীমান্’ স্থিরমতিঃ ‘তে পিতা মে পিতা চ’ । [নতু মাতরৌ

आवधो भिन्ने तत्रैव विभेदः इति चेत् उत्तरं पठति—] हे सुपुरुष ! अष्टजन !
‘पुरुषाणां मातृदोषः दीपो न’ । मातुः खलु दोषेण पुत्राः नैव दूषिताः भवन्ति । अतः
कैकेया कृतोऽपराधः न मयि संक्रमते इति भावः । ‘हे वरद !’ हे वरदानसमर्थ !
‘आत्तं’ दीनं भरतं ‘यथावत् पश्य’ तावत् [तावदिति अवधारणेऽव्ययम्] । भरतस्य
दैव्यं वीर्यं तस्य मनोभावम् विचारय, नैव कैकेयाः दोषेण तम् सापराधम् मन्यन्ते ।
मालिनीवृत्तम् ।

Notes

1. सुगुण—vocative case. शोभनाः गुणाः यस्य स इति बहु । Being
गुणवान् you can easily see this—that we come from the same
family, and consider accordingly.

2. त्वत्प्रसूतिः—तत्र प्रसूतिरिति दत्तम् । प्रसूतिः = वंशः । प्रसूयते अस्मात् वा
अस्मानिति प्र + सु + क्तिन् अपादाने वा अधिकरणवाच्चे ।

3. निभृतधीमान्—नि + भृ + क्त = निभृतः वशीभूतः । Cp. “निभृतात्मज-
भृत्यदाराः”—श्रीश्रीचण्डो । निभृता वशीभूता धीरिति कर्मध । Controlled
or trained intellect. स्थिरमतिः इत्यर्थः । सा असौ अस्ति इति मतुप् ।
Qual. पिता । or—निभृतस्य असौ धीमान् च । Having such a पिता we
are to be of good mentality.

4. सुपुरुष—शोभनः पुरुषः इति प्रादितत् ; vocative. As a good per-
sonage you consider that मातृदोष doesnot always attach a
noble son.

5. मातृदोषः—मातृदोषः इति दत्तम् ।

6. आत्तम्—दीनम् ; adj to भरतम् । By appeal to your merit
you are reminded to judge me by thy own perspective, and
being a good, permit me to serve you and do fulfil my prayer.

7. यथावत्—अव्ययम् । In true colour ; in proper perspective.

सीता—अथ्यउत्त । अतिकरुणं मन्तेअइ (दि ?) भरदो ।
किं दाणिं अथ्यउत्तेण चिन्तीअदि । [आर्यपुत्र ! अतिकरुणम्
मन्त्रयते भरतः । किमिदानीम् आर्यपुत्रेण चिन्तयते] ।

Eng. Sita—My noble husband ! indeed Bharat is talking
very piteously. What is now being thought by my noble
husband ?

Beng. सीता—आर्यपुत्र ! भरत अति करुणभावैरे कथा बल्हेन ।
एथन आर्य कि चिन्ता करुहेन ?

Tika.—‘अतिकरुणम्’ अतिदीनम् । ‘मन्त्रयते’ कथयति आलपति इति यावत् ।

Notes

1. अतिकरुणम्—adverb ; अतिमात्रम् करुणमिति प्रादितत् । Sita
thus interferes and appeals to Rama. Bharata is aggrieved
due to his mother's fault and tries to atone for it and has
appealed to you to judge him in true light. So please do so.

राम—मैथिलि ।

तं चिन्तयामि नृपतिं सुरलोकयातम्

येनायमात्मजविशिष्टगुणे न दृष्टः ।

ईदृग्विधं गुणनिधिं समवाप्यलोके

धिग्भो विधेयदिवलं पुरुषोत्तमेषु ॥ २२ ॥

Prose.—येन अयम् आत्मजविशिष्टगुणः न दृष्टः सुरलोकयातम् नृपतिं
(दृश्यर्थः) चिन्तयामि । ईदृग्विधं गुणनिधिम् समवाप्य (स्थितेषु) पुरुषोत्तमेषु
विधेयदिवलं (तर्हि) भो धिक् ।

Eng. Rama.—Oh Maithili ! I am thinking of that decea-
sed monarch, who could not witness the uncommon virtues

of his son. Alas ! it is a regrettable matter that great persons though they beget such a son of innumerable merits are subject to the decrees of fate (or are overpowered by fate).

Beng. राम—मैथिलि, यिनि पुत्रेण एरूप अगामाञ्च गुण देखिते पाईलेन ना सेई परलोकगत नृपतिर कथाई आमि चिन्ता करितेछि । संसारें एरूप गुणसागर (पुत्र) पाईयाओ यदि महापुरुषदेर दैवप्रताप सह करिते ह्य तबे ईहा बड़ई कष्टेव कथा ।

Tika.—‘यिन राज्ञा आत्मजविशिष्टगुणः’ आत्मजस्य पुत्रस्य भरतस्य विशिष्टः अलोकसामान्यः गुणः उत्कर्षः, स च असाधारणभातृभक्तिरूपः न दृष्टः ‘तम् सुर-लोकयात’ देवलोकप्रस्थितम् ‘वृपतिं चिन्तयामि’, ‘लोके’ संसारे भुवने इत्यर्थः ‘ईदृग्विधम्’ एवमकारम् भरततुल्यम् ‘गुणनिधिं’ गुणसागरम् पुत्रम् इति यावत् ‘समवाय्य’ प्राप्य अपि ‘स्थितेषु’ गुणवन्तं पुत्रम् अधिगतेषु अपि इत्यर्थः ‘पुरुषोत्तमेषु’ नरश्रेष्ठेषु विधिः देवस्य यदि बलम् पराभवसामर्थ्याम् अभिभवशक्तिरित्यर्थः तर्हि भो धिक् नूनं तत् कष्टदायकम् । [धिक् इति कष्टसूचकम् अव्ययम्] । अधिगतसुपुत्रेषु अपि नरश्रेष्ठेषु विधिः स्वभावं प्रदर्शयति चेत् नन् तत् दुःखप्रदम् इत्यर्थः । वसन्त-तिलकं वृत्तम् ॥

Notes

1. आत्मजविशिष्टगुणः—उक्ते कर्मणि १सा । आत्मनः जायते इति आत्मन् + जन् + ड । वि + शिष् + क्त = विशिष्टः । तादृशः गुणः इति कर्मधा । आत्मजस्य विशिष्टगुणः इति इतत् ।

2. सुरलोकयातम्—सुराणां लोकः इतत् ; तं यातस्तमिति २तत् वा better सुप् सुपो ।

3. ईदृग्विधम्—ईदृशी विधा यस्य तम् इति बहु । adj to गुणनिधिम् ।

Note—the like produces the like “आकरे पद्मपुष्पाणां पद्ममेवोपजायते” ।

5. समवाय्य—सम् + अव + आप + ल्यप् । To bring about समान

কর্তৃকতা in such cases we are to make 'স্থিতৈষ' understood here. See Tika.

6. পুরুষোত্তমৈষ—পুরুষেণ উত্তমঃ ইতি সুপ্‌সুপা ; it not being a সৎশ্রা here. তেযু। অধি' ওমী। পুরুষাণামুত্তমঃ a শেষে'তত্ is also correct.

রাম—বত্‌স ! কৈকেয়ীমাতঃ ।

যত্‌ সত্যম্‌ পরিতোষিতো'স্মি ভবতা নিष्कलमपात्मा भवा-
स्त्वद्वाक्यस्य वशानुगो'স্মি ভবতঃ খ্যাতৈর্গুণৈর্নির্জিতঃ ।

কিন্বেতন্‌ নৃপতের্ব'চস্তদনৃত' কচ্চু' ন যুক্ত' ত্বয়া

কিন্‌চোত্পাদ্য ভবদ্বিধ' ভবতু তে মিথ্যাभिधायी पिता ॥ ২২ ॥

Prose.—যত্‌ ভবতা পরিতোষিতো'স্মি (তত্‌) সত্যম্‌ (ভবতি)। ভবান্‌ নিष्कलमपात्मा। ভবতঃ খ্যাতৈর্গুণৈঃ নির্জিতঃ (অতঃ) ত্বদ্‌বাক্যস্য বশানুগো'স্মি। কিন্‌চ নৃপতেরিতদ্‌ বচঃ। তত্‌ ত্বয়া অনৃত' কচ্চু' ন যুক্তম্‌। কিন্‌চ তে পিতা ভব-
দ্বিধমুতপাদ্য মিথ্যাभिधायी (কথ') ভবতু ?

Ram.—Really I have been satisfied with you. Blameless you are. Being captivated by your renowned virtues (merits) I have been subject to your dictate. But such is the king's order and it does not behove you to nullify it ; moreover will your father giving birth to one of you calibre or standard, come out a liar ?

Beng.—আমি সত্যই তোমার দ্বারা (তোমার ব্যবহারে) পরি-
তোষিত হইয়াছি। তুমি নিষ্পাপ। আমি তোমার প্রখ্যাত গুণের
দ্বারা পরাজিত হইয়া তোমার বাক্যের বশবর্তী হইলাম ; কিন্তু রাজার
এই বাক্য (আদেশ)—সেটা মিথ্যা করা (অশ্রুধা করা) তোমার উচিত
নহে। আরও বিবেচনা কর তোমার পিতা তোমার জ্ঞান পুত্রকে জন্ম
দান করিয়া কি মিথ্যাভাবী হইবেন ?

Tika.—‘यत् (अहम्) भवता परितोषितोऽस्मि’ सम्तोषितो भवामि ‘तत् सत्यम्’ भवति [यत्तदोः नित्यसम्बन्धः] । ‘भवान् निष्कल्यपात्मा’ निष्कलुषचेताः । ‘भवतः ख्यातैर्विस्तृतैर्गुणैः’ भ्रातृभक्तिप्रभृतिभिः ‘निर्जितः’ पराजितः वशीभूतः इत्यर्थः (सन् अहम्) ‘त्वद्वाक्यस्य’ तव निर्देशस्य ‘वशानुगः वशवर्त्ती अस्मि’, ‘किन्तु नृपतेरेतत् वचः’ यदहम् चतुर्दश वर्षाणि क्ने वतस्यामीति त्वच्चराजमविध्यति इति तत् वाक्यम् ‘त्वया अनृतम् मिथ्या कर्त्तुम् न युक्तं’ न उचितम् । अपरं च विवेचय — [किम् ?] यत् ‘ते पिता भवद्विधम्’ भवत्सदृशम् ‘गुणवत्सम् पुत्रम् उत्पाद्य’ जनयित्वा ‘मिथ्याभिधायी’ सृष्टाभाषी कथं ‘भवतु’ न कथमपि तत् स्यात् । शार्दूलविक्रीडितं वृत्तम् ॥

1. परितोषितः—परि + तृष + णिच् + क्त कर्मणि ।

2. निष्कल्यपात्मा—adj to भवान् । निर्गतम् (निरस्तम्) कल्यप् पापम् यस्यात् सः इति बहु by “प्रादिभ्योधातृजस्य—” । तादृशः आत्मा (मनः) यस्य स बहु । So entertain no doubt about your own good qualities of the head and heart.

3. निर्जितः—निर् + जि + क्त कर्मणि । गुणैः has करणे श्य ।

5. वशानुगः—वशम् अनुगच्छति इति वश + अनु + गम् + ड कर्त्तरि । यद्वा वशस्य अनुगः इति ६ तत् । I place myself under the control of your words or request. But just consider—how can you make the father मिथ्याभिधायी ।

7. युक्तम्—युज् + क्त कर्मणि । Its अनुक्त कर्त्ता is त्वया ।

8. भवद्विधम्—भवतः विधा (प्रकारः) इतत् । भवद्विधा इव विधा यस्य तमिति बहु ; obj to उत्पाद्य । Here बहु is guided by “सप्तम्युपमानपूर्वस्थोत्तरपदलोपश्च वक्तव्यः” ।

9. उत्पाद्य—उत् + पद् + णिच् + ल्यप् ।

10. मिथ्याभिधायी—मिथ्या is an अव्यय here. मिथ्या अभिधातुम् शीलम् यस्य स इति मिथ्या + अभि + धा + णिजि कर्त्तरि ताच्छीलो । Adj to पिता ।

11. भवतु—लोट संप्रश्ने by the rule “विधिमन्त्रणाधीष्टसंप्रश्नप्रार्थनेषु लिङ्” ।

भरतः—यावत् भविष्यति भवन्नियमावसानम्
तावद्भवेयमिह ते नृप पादमूले ।

Prose.—हे नृप ! यावत् भवन्नियमावसानम् भविष्यति तावत् इह ते पादमूले भवेयम् ।

Eng.—Ho Your Majesty, till the end of your vow, I would better stay here at your feet.

Beng.—महाराज ! তোমার নিয়মের অবসানকাল পর্য্যন্ত আমি এখানে তোমার শ্রীচরণ সমীপে অবস্থান করি ।

Tika—नृप ! हे महाराज ! [तमेव राजा नाहम् । अहम् हि राजसेवकः भरतः] ‘यावत्’ यावता कालेन भवन्नियमावसानम् भवतः नियमस्य वनवासव्रतस्य अवसानम् समाधिर्भविष्यति तावत् तावन्तम् कालम् व्याप्य ‘इह’ अत्र आश्रमे ते पाद-मूले शोचरणसमीपे अहं भवेयम् तिष्ठेयम् इति मे प्रार्थना । प्रार्थनायां विधिलिङ् ।

Notes

1. यावत् तावत्—these denote अवधि here. अव्यय ; comp “यावदगच्छसिचान्तम्” Sak VI. The reading भवति will be better here.

2. भवन्नियमावसानम्—भवतः नियमः इतत् ; तस्य अवसानम् इति इतत् ; अव + सो + लुट् । Nom to भविष्यति ।

रामः—मैव नृपः स्वमुक्तैरनुयातु सिद्धि

मे शापितो न परिरक्षसि चेत् स्वराज्यम् ॥ २४ ॥

Prose.—मा एवम् (भवत्) ; नृपः स्वमुक्तैः सिद्धिमनुयातु ; स्वराज्यं चेत् न परिरक्षसि (तर्हि) मे शापितोऽसि ।

Eng. Rama.—Let it not be ‘so’ ; may the king attain success (in the next world) by dint of his merits (good

deeds). I charge you on oath to protect your own kingdom (or you would be cursed by me should you not administer your own kingdom).

Beng.—एकपठेना ; राजा निजपुण्ये गिद्धि लाठ करून ; आमात्र शपथ लागे, यदि तूमि स्वराज्य पालन ना कर ।

Tika.—‘मा’ न ‘एव’ तव वाक्यानुसारेण काव्यं ‘भवतु’ । ‘नृपः दशरथः स्वसुक्तैः’ पुण्यवतैः ‘सिद्धिं’ स्वर्गसुखम् ‘अनुयातुं’ प्राप्नोतु । त्वया राजा स्वीकृते सति राज्ञः सत्यं रक्षितम् भवेत् तथा सति स स्वर्गसुखम् अनुभविष्यति । तस्य अन्यथाचरणम् मा भूत् येन तस्य स्वर्गभंशो जायेत इति भावः । अतएव त्वया नूनम् अयोध्यां गत्वा राज्यं पालनीयम् ; ‘परम्’ स्वराज्यम् तुभ्यं पित्रा प्रदत्तम् राज्ञं चेत् यदि न परिरक्षसि न प्रतिपालयसि ‘तर्हि’ मे शापितोऽसि’ मम शपथः त्वाम् अधि- करिष्यति ; अहम् त्वामुद्दिश्य शापम् उच्चारयिष्यामि ।

Notes

1. स्वसुक्तैः—स्वस्य स्व’ वा सुक्तं तैरिति दत्तं, कर्मधा वा । करणे श्या ।
2. स्वराज्याम्—obj of परिरक्षसि ।
3. मे—used instead of मया । This is sanctioned by Durgadas Vidyabagish the famous commentator of the Mugdhabodh. By way of illustration he cites the following from Sree sree Chandi :—

विष्णोः शरीरग्रहणमहमीशान एव च ।

कारितास्ते यतोऽतस्त्वां कः स्तोतुम् शक्तिमान् भवेत् ?

Compare swapnavasavadatta also for a similar use of Bhasa “दिव्यपनये काकुता ते बुद्धिः” VI ; or we may take it as an अव्यय having the sense of मया । Compare “मे भूताङ्गुतो दत्तः”—Sak Act VI and our notes there.

4. শাপিত:—শপ্ + ণিচ্ + ক্ত কর্মণি। Here ণিচ্ is rather স্বার্থে, for শপ is transitive as well.

N. B.—শাপিতোঃসি may be explained otherwise :—মৈ মম জীবনেন শাপিতোঃসি i. e. ময়া ত্বম্ মম জীবনেন শাপিত: ভবসি meaning that যদিহ ত্বম্ ন রাজ্য পরিচরসি তর্হি মম জীবনং নশ্যতু ইতি মৈ শপয়িষ্যাণী। But also note—such short forms of অস্বদ্ব or যুস্বদ্ব should not be used at the beginning of sentences “ব্যাখ্যাদীমামুত্”। So this is an irregular use unless it is taken as an অস্বয়্য।

ভরত:—হন্ত ! অনুত্তরমভিহিতম্। ভবতু সময়তস্তু রাজ্যং পরিপালয়ামি।

রাম:—বত্স ! ক: সময়: ?

ভরত:—মম হস্তে নিচ্ছিন্স তব রাজ্যং চতুর্দশবর্ষান্তে প্রতীয়হীতুমিচ্ছামি।

Eng. Bh.—‘Alas what you have said has silenced me. However, I shall rule over the kingdom on one condition. .

Ram.—My darling ! what is that ?

Bh.—I wish that you would take back your kingdom pleased under my charge, at the end of fourteen years.

Beng. ভরত—হায় ! এমন বলিলেন যে ইহার আর উত্তর নাই।
বাঁহোক ! আমি এক সর্ত্তে রাজ্য পরিপালন করিব। রাম—কি সর্ত্ত ?
ভরত—আমার হস্তে প্রদত্ত আপনার রাজ্য চতুর্দশবর্ষ পরে আপনি পুনরায় গ্রহণ করিবেন ইচ্ছাই আমার ইচ্ছা।

Tika.—‘অনুত্তরম্’ অস্মিৎমানম্ উত্তরম্ যজিন্ তদ্ব যথা তথ্যেতি বহু —।
‘সময়ভীতি’ প্রদর্শ্য যত্ তথা কথিতম্ তস্য উত্তরং দাতুম্ ন ময়া শক্যম্। ‘সময়ত:’

समयात् समयम् अनुमृत्य [समयः—सविदः । तथाहि “समयाः शपथाचारकालसिद्धान्त-
सविदः” इत्यमरः] । चतुर्दशवर्षान्ते चतुर्दशवर्षा व्यापिवनवासस्य अवसाने । प्रति-
गृहीतुम् [अथ अन्तर्भावितः निजन्तार्थः तेन । प्रतिगृह्यितुम् इत्येव अर्थः] । प्रति-
पादयितुम् स्वीकारयितुम् इति यावत् ।

Notes

1. अनुत्तरम्—वह See Tika. Adverb.
2. समयतः—पञ्चमी स्थाने तस्; हेतो ५मौ ।
3. परिपालयामि—परि + पा + णिच् + लट् स्मि; भविष्यत्सामीप्ये लट् ।
4. चतुर्दशवर्षान्ते—चतुर्दशानाम् वर्षाणाम् समाहारः चतुर्दशवर्षम् इति
द्विगु; वर्षमा प्राप्तादित्त्वं कल्प्यं तस्य आकृतिगणत्वात्; तेन न ईप्सु । यदा चतुर्दश-
मंख्यकानि वर्षाणि इति शाकपार्थिवादि; तेषाम् अन्ते इति दत्तम् ।
5. प्रतिगृहीतुम्—प्रति + गृह् + तम्; Here the senso of णिच् प्रत्यय;
is expressed by the root. See Tika.

रामः—एवमस्तु ।

भरतः—आर्य्य ! श्रुतम् ? आर्य्य श्रुतम् ? तात श्रुतम् ?

सर्व्वे—वयमपि श्रोतारः ।

भरतः—आर्य्य ! अन्यमपि वरं हर्त्तुमिच्छामि ।

रामः—वत्स ! किमिच्छसि ? किमहं ददामि ? किमह-

मनुष्टास्यामि ?

Eng. Ram.—Let it be so.

Bh.—Noble sir ! have you heard ? noble Madam, have
you too ? Venerable sir ! have you also ?

All.—We have all heard.

Bh.—Noble sir ! I want to have another boon.

Ram.—My darling ! what do you want ; what shall
I give ? what am I to do ?

Beng. राम—ताहाई हडक । भरत—आर्य (लक्षण) तुनिनेन त ? आर्य (गीते) तुनिनेन त ? तात (लक्षण) तुनिनेन त ? सकले—आमरा सकलेहै तुनिनाम । भरत—आर्य ! आर एकटी बर नहेते चाई । राम—ब९ग ! कि चाओ ? कि दिव ? कोन कार्य करिव !

भरतः—पादोपभुक्ते तव पादुके मे

एते प्रयच्छ प्रणताय मूर्ध्ना ।

यावत् भवानिष्यति कार्यसिद्धिं

तावत् भविष्याम्यनयोर्विधेयः ॥ २५ ॥

Prose.—एते तव पादोपभुक्ते पादुके मूर्ध्ना प्रणताय मे प्रयच्छ । यावत् भवान् कार्यसिद्धिमेत्यति तावदनयोर्विधेयो भविष्यामि ।

Eng.—Please give me who bends down his head (or who prostrates himself, with his head bent) the pairs of sandals used by your feet, I shall remain subservient to these till you reach the end of your duties (or till your duties come to a finish).

Beng.—आपनार चरणोपभुक्त पादुका नतशिरे प्रणत आमाय प्रदान करुन । यतदिन ना आपनार कार्य सिद्धि हहेवे ततदिन आमि हेहारहे अधीन ह'ए बाक्वो ।

Tika.—एते मम प्रत्यक्षम् वर्तमाने तव पादोपभुक्ते चरणाभ्याम् व्यवहृते पादुके उपानही मूर्ध्ना धिरसा प्रणताय अननताय मे ममम् प्रयच्छ देहि । यावत् यावता कालेन भवान् कार्यसिद्धिम् पितृसत्यपालनार्थम् वनवासव्रतीदयापनरूपस्य कार्यस्य सिद्धिम् पृथति प्राप्स्यति, तावत् तावन्मन् कालं व्याप्य (अहम्) अनयोः पादुकयोः विधेयः वश्यः अधीनः इति यावत् भविष्यामि स्थास्यामि । [कार्यसिद्धिरिति पदेन यावत्तदादिरूपा कार्यसिद्धिरपि ध्यायते] ।

Notes

1. पादोपभुक्ते—पादाभ्याम् उपभुक्ते इति श्वत् । उप + भुज् + क्त कर्मणि ।
Qual. पादुके (which is obj. of प्रयच्छ) ।
2. भूर्ध्ना—करणे श्या ॥ प्रणताय मे—सम्प्रदाने षर्थी ।

रामः—(स्वगतम्) हन्तभोः ।

सुचिरेणापि कालेन यशः किञ्चिन्मयार्जितम् ।

अचिरैरेव कालेन भरतेनाह्य सञ्चितम् ॥ २६ ॥

Prose.—मया सुचिरेणापि कालेन किञ्चिद् यशः अर्जितम् । भरतेन अद्य अचिरैरेव कालेन (यशः) सञ्चितम् ।

Eng.—Very little fame (or scanty fame) was earned by me and that too after a considerable period of time ; but Bharata has today acquired that within a shorter space (within a very shortspace of time).

Beng.—दीर्घ दिनन आमि थुव अल्लयशहे अर्जन करिछिलाम । आज्ञा बरत अतालकालेनै ताह। अर्जन करिछिलन ।

Tika.—मया सुचिरेणापि अतिदीर्घेणापि कालेन किञ्चित् अत्यल्पमेव यशः पितृभक्तिप्रदर्शनादिना कीर्तिः 'अर्जितम्' । (परम्) भरतेन अद्य अचिरैरेव अत्यल्पेन एव 'कालेन सञ्चितम्' स्वायत्तीकृतम् महद्दयशः इति अध्याहार्यम् । तत् तु स्वार्थत्यागश्चावभक्त्यादिप्रदर्शनरूपमिति बोध्यम् ।

Notes.

1. सुचिरेण—adj to कालेन । सुष्टु, चिरम् इति प्रादि । Either चिर (neut.) is the base here ; or चिरेण is a विभक्तिप्रतिरूपक अवयव, here.
2. कालेन — अवयवे तृतीया ।

सीता—अयमउत्त ! यं दीयदि त्वु पुङ्गवजाग्रथं भरदस्म ।
[आर्यपुत्र ! ननु दीयताम् त्वत्तु प्रथमेयाचनं भरताय] ।

রামঃ—তথাস্তু । বত্স ! গৃহ্যতাম্ । (পাদুকে অর্পয়তি)

ভরতঃ—অনুগৃহীতৌঃস্মি । (গৃহীত্বা) আৰ্য্যপুত্র, অমি-
ষেকৌদকম্ আবর্জ্য যিতুমিচ্ছামি ।

রামঃ—(সুমন্ত্রমবলোক্য) তাত ! যদিষ্ট^১ ভরতস্য, তৎ
সর্ব^২ ক্রিয়তাম্ ।

সুমন্ত্রঃ—যদাশ্নাপয়ত্যাযুষ্মান্ ।

Eng. Sita —My noble husband ! this is the first entreaty
(supplication) of Bharat and it should be granted.

Ram.—Let it be so ; my darling take it (offers the pair
of sandals). Bharat.—I am obliged ; (having taken) noble sir !
I want to throw installation-water upon it.

Ram. — Do all those what Bharat desires.

Sumantra.—As the longlived one commands.

Beng. গীতা—আৰ্য্যপুত্র ! ভবতের ইহা প্রথম প্রার্থনা, ইহা
প্রদান করুন । রাম—তাঁহাই হউক । বৎস ! গ্রহণ কর । (পাদুকা-
যুগল প্রদান করিলেন) । ভরত—অনুগৃহীত হইলাম । (গ্রহণ করিয়া)
ইহাতে আমি অতিষেকবারি নিক্ষেপ করিতে চাই । রাম—তাত !
ভরত বাহা চায় তাহা করুন । সুমন্ত্র—আয়ুষ্মানের যেক্রপ আশা ।

Notes

1. দীযতাম্—প্রার্থনায়াম্ লোট । তদাদীযতাম্ । The usual reading
as দীযতি for দীযতি is bad rather read দীযত ; Sita took all this as
the প্রথমপ্রার্থনা of Bharata and prayed to Rama for it.

2. ইষ্টম্—ইষ্টম্ ক্রিয়তাম্, and hence ভরতের প্রথম ক্রিয়া ইষ্টা ।

3. Remark—"রামঃ-তাত" &c. Here a stage-direction as সুমন্ত্র

विलीक्य should be better. Bharata urges coronation of राम-पादुका and Rama grants it directing Sumantra to do as Bharata wishes.

भरतः—(आत्मगतम्) हन्त भोः !

अह्वेयः स्वजनस्य पौरुचितो लोकस्य दृष्टिचमः

स्वर्गस्थस्य नराधिपस्य दयितः शीलान्वितोऽहं सुतः ।

भ्रातृणाम् गुणशालिनां बहुमतः कीर्त्तौ मंहद् भाजनम्

संवादिषु कथाश्रयो गुणवताम् लब्धप्रियाणां प्रियः ॥ २७ ॥

Prose.—शीलान्वितः अहं स्वजनस्य अह्वेयः, पौरुचितः, लोकस्य दृष्टिचमः, स्वर्गस्थस्य नराधिपस्य दयितः सुतः, गुणशालिनां भ्रातृणाम् बहुमतः, कीर्त्तौ मंहद् भाजनम्, गुणवतां संवादिषु कथाश्रयः (कथाश्रयः) लब्धप्रियाणां प्रियः जातः ।

Eng.—By dint of my conduct, I have again grown worthy of my relatives' respect, popular with the citizens, able to stand the seeing by the public, a beloved son of the king in heaven, much esteemed by my worthy brothers, a glorious receptacle of fame, a subject in conversations of the meritorious (magnanimous), and dear to those who like to see Ram crowned.

Beng.—आमि চরিত্রগুণে (১নরপি) স্বজনবর্গের প্রশ্ৰুভাজন, নাগরিকগণের অল্পরাগাস্পদ, জনসংঘের দৃষ্টিগহনে সমর্থ, স্বর্গত নৃপতির প্রিয়পুত্র, গুণশালিভ্রাতৃবৃন্দের আদরের সামগ্রী, কীর্ত্বির মহাপাত্র, সজ্জনগণের আলাপশ্রয়ক্ষে উল্লেখযোগ্য এবং রামের রাজ্যলাভ যাদের আকাঙ্ক্ষিত তাদেরও প্রিয় হইলাম ।

Tika.—‘शीलान्वितः’ शीलान् इत्यनेन अन्वितः वृत्तः ‘अहं’ पुनरपि ‘स्वजनस्य आत्मीयानां अह्वेयः’ जातः । नम कृते राव्यापह्वादिभ्याः मातुर्हविष्य अहं

स्वजनानाम् अश्वत्थामिव उत्पदितावान् परम् अधुना स्वचरितबलेन पुनरपि तेषाम् अज्ञाम् अर्जयितुम् समर्थः इत्यर्थः । 'पौररुचितः' पौरैः नागरिकैः रुचितः तेषाम् अनुरागान्पदम् अहं सञ्जातः । रामे राज्यं निक्षिप्य अहम् पुनरपि अयोध्या-वासिनाम् अनुरागम् आकृष्टवान् अस्मि इति भावः । 'लोकस्यदृष्टिकमः' जनानां दृष्टि-सङ्गमे समर्थः । मातृदोषेण सदोषः अहम् जनानाम् दृष्टिम् सोढुम् अक्षमः आसम् अधुना चाक्षितदाषोऽहम् तेषां दृष्टिसङ्गमे समर्थः सञ्जातः । 'स्वर्गस्थस्य मृतस्य नराधिपस्य दयितः प्रियः सुतः' अहं सञ्जातः । मर्त्ये राज्यं गृहीतं ज्ञात्वा पिता मयि खेदं विजहौ अधुना अहं पुनरपि स्वर्गस्थस्य पितुः खेदभाजनं जातः । 'गुण-शालिनां' सदगुणयतानाम् 'भ्रातृणाम् लक्षणादीनाम् बहुमतः' जातः । मामिव राज्यापहारिणं ज्ञात्वा मयि तेषाम् सदगुणशालिनाम् भ्रातृणाम् अनादरः आसीत् अधुना पुनः अहम् तेषाम् आदरपात्रं सन्भूतः । 'कीर्तः' यशसः भावभक्तिप्रदर्शनरूपस्य 'महत्' विशालम् उन्नतम् इति यावत् 'भाजनं' पात्रम् अहं जातः । 'गुणवताम्' गुण-शालिनाम् उदाराणाम् इत्यर्थः 'संवादिषु' आलापेषु 'कथाश्रयः' भरतः खलु ईदृशम् सौभाग्यम् प्रदर्शितवान् इति उल्लेखविषयः, एवं च 'लब्धप्रियाणाम्' लब्धम् रामस्य एव राज्याभारम् प्रियम् काचित् यैः तेषामपि सुमन्त्रादीनाम् प्रियः अधुना जातोऽहम् ।

Notes

1. स्वजनस्य—अनुक्तकर्त्तरि षष्ठी in connection with the कृत्य affix यत् in अङ्ग्ये । स्वजनेन is also correct.

2. शौलान्वितः—शौलेन अन्वितः इति शतृ । Qual. अहम् ।

3. पौररुचितः—पौरैः रुचितः । शतृ । रुच + क्त कर्मणि ।

4. दृष्टिचमः—क्षमत इति क्षमः पचाद्यच् । दृष्टेः क्षमः इतत् । लोकस्य and नराधिपस्य have श्रेष्ठे इष्टौ ।

5. गुणशालिनाम्—गुणैर्न शालन् शोभन्ने ये ते इति उपपदतम् । गुण + शाल + शिनि कर्त्तरि साधुकारिणि । Qual. भ्रातृणाम् ।

6. बहुमतः—बहु + मत + क्त कर्मणि कर्त्तव्यम् । So its अनुक्तकर्त्ता takes षष्ठी by "अस्माकं कर्त्तव्यम्" ।

7. कथाश्रयः—कथायाः आश्रयः इतत् ।

8. लब्धं प्रियाणाम्—कर्मणि ह्यौ । प्रिय इति कृतप्रत्ययान्तशब्दयोगे । लभ् + क्त भावे लब्धम् = लाभः i. e. रामेण राजासालाभः । लब्धम् रामस्य राजालाभः प्रियं येषां तेषामिति बहु । पक्षे प्रियलब्धानाम् । or लभ + क्त कर्मणि = लब्धम् ; लब्धं प्रियं है । Who has got the desired वस्तु of Rama's coronation in the shape of his पादुका । Refers to Sumantra and all others who prize Rama's coronation as most desirable one ; Bharata here shows the various ends he has achieved now by this act of सौभ्रात्र and Rama's permission to act as his deputy.

रामः—वत्स कैकेयीमातः । राज्ञं नाम मुहूर्त्तमपि नोपेक्षणीयम् । तस्मादद्यैव विजयाय प्रतिनिवर्त्तताम् कुमारः ।

सीता—हम् ! अज्ज एव्व गमिस्सदि कुमारो भरदो [हम् ! अद्यैव गमिष्यति कुमारो भरतः] ।

रामः—अलमतिस्त्रे हेन । अद्यैव विजयाय प्रतिनिवर्त्तताम् कुमारः ।

भरतः—आर्य्य अद्यैवाहं गमिष्यामि ।

Eng. Ram.—My darling ! son of Kaikeyi ! kingdom is such as cannot be overlooked even for a moment, therefore do depart today for victory.

Sita. — Alas ! today will go away Prince Bharat.

Ram.—Away with your much affection. Let the prince go today for victory.

Bharat.—Noble sir ! Today I shall start.

Beng. राम—बन्स कैकेयीमातः, राजा वञ्चटोके एक मुहूर्त्तस्य तत्रेण उपेक्षा करिते नाहे । ताहे आजहे विजय लातार्थ करिना

যাও। গীতা—আঁ! আজই কুমার ভরত চলিয়া যাইবেন! রাম—
অধিক দেরি প্রকাশের প্রয়োজন কি? ভরত আজই বিজয়লাভার্থ
প্রত্যাবৃত্ত হউন। ভরত—আর্য্য আজই আমি যাইব।

Tika.—‘সুহৃৎ মপি’ স্বল্যকালমপি। ‘নোপেক্ষস্বীয়ম্’ ন উপেক্ষিতং ভবেত,
তন্মৈব বস্তুম্ আবিষ্কৃত্য মা কশ্চিৎ বরৌ রাজ্যমভিযায়াদিত ত্বম ‘অথ খলু
বিজয়ায়’ (রাজ্যলাভেন সমং বিজয়মপি লব্ধুম) অধীষ্ঠায়াং প্রতিনিবর্ত্তনাম্ ইতি
স্মৃৎ:। ‘অলিঙ্ঘেৎন’ রাজ্যভারং পরিত্যজ্য ভরতশিরসে অবতিষ্ঠতাম্ ইতি এব
আকাংক্ষণী ত্বং ভরতে লঙ্কাধিক্যম্ প্রদর্শয়িতুম্ বাবসাসি, পরম অধিকলঙ্ক্যম্
প্রদর্শ্য অলস, তথাসতি রাজ্যস্য চতি:।

Notes.

I. সুহৃৎ ম্—অল্যন্তসংযোগে ২য়।

3. বিজয়ায়—কর্মণি ৪র্থী by the rule “ক্রিয়ার্যোপপদস্য চ কর্মণি
স্থানিধ:”। বিজয়ায়=বিজয়ং লব্ধুম্।

4. প্রতিনিবর্ত্তনাম্—প্রতি + নি + বৃত + লোটবাম্ কর্ত্তরি।

ভরত:—আশ্রাবন্ত: পুরীপৌরা: স্যাস্যন্তি ত্বদ্বিহ্বল্য।

তৈশাং প্রীতিং করিষ্যামি ত্বত্প্রসাদস্য দর্শনাৎ ॥ ২৮ ॥

Prose.—পুরী পৌরাস্বদ্বিহ্বল্য আশ্রাবন্ত: স্যাস্যন্তি। ত্বত্প্রসাদস্য দর্শনাৎ
তৈশাং প্রীতিং করিষ্যামি।

Eng.—The citizens are waiting to see you at Ayodhya.
I shall win their pleasure (satisfaction) by showing them
this very sign (emblem) of your favour.

Beng.—অবোধ্য নগরে পুরবাসিগণ তোমাকে দেখিবার আশা
নিরে বহিয়াছেন। তোমার প্রসাদের চিহ্ন দেখাইয়া আমি তাহাদের
সন্তোষ বিধান করিব।

Tika.—‘পুর’ অধীষ্ঠানগরে পৌরা: নাগরিকা: ‘ত্বদ্বিহ্বল্য’ তবদর্শনকামনয়া
‘আশ্রাবন্ত:’ আশ্রয়িত্ব ইত্যৈ পুশ্যন্ত: ‘স্যাস্যন্তি’, ‘অথ’ তু ত্বত্প্রসাদস্য দর্শনামুত্থল্য

सब अनुपपत्तिप्रयोः एतयोः पादकयोर्विषयः दर्शनात् प्रदर्शनेन तेषां प्रीतिं तुष्टिम् कारिष्यामि उत्पादयिष्यामि ।

Notes.

1. लङ्दिह्यया—तव दिह्यया इति इतत् । दृश + सन् + य—स्त्रियामाप् = दिह्यया = द्रष्टुमिच्छा । “आशा” इत्यनेन सह अभेदे करणे तृतीया, “धान्येन धनवान्” इति वत् ।

2. आशावन्तः—आशा + सतुष ; प्रथमा बहुवचनम्—adj to पीराः ।

3. त्वत्प्रसादस्य—तव प्रसादस्तस्य इति इतत् । कर्तृकर्मणोः कृतिइति कर्मणि इष्टौ । The पादका will be the token that you are pleased on all of us, and these will prove your acceptance of राज्य after 14 years i e. your term.

4. दर्शनात्—ल्यप् लोपे प्रसी । प्रदर्शनम् कारयित्वा इत्यर्थः । The reading प्रदर्शनेन would have been more explicit here, with करणतृतीया ।

सुमन्त्रः—आयुष्मान् ! मया इदानीम् किं कर्तव्यम् ?

रामः—तात ! महाराजवत् परिपालयताम् कुमारः ।

सुमन्त्रः—यदि जीवामि तावत् प्रयतिषे ।

रामः—वत्स कैकेयोमातः ! आरुह्यताम् ममाग्रतो रथः ।

भरतः—यदाज्ञापयति आर्यः । (रथमारोहतः) ।

रामः—मैथिलि ! इतस्तावत् । वत्स लक्ष्मण ! इतस्तावत् ।

आश्रमपदद्वारमात्रमपि भरतस्य अनुयात्रं भविष्यामः ।

इति निष्क्रान्ताः सर्वे ॥ चतुर्थोऽङ्कः ॥

Eng. Sumantra.—Ho Long-lived one ! what shall I do now ?

Ram.—Sir ! protect (serve) the prince just as you served His late Majesty.

Sumantra—I shall try if I can drag my existence more. ;

Ram —My darling ! Son of Kaikeyi ! please get up into the car before me.

Bharat.—As my noble brother commands, (Both Bharat and Sumantra get up into the car).

Ram.—This way ! Maithuli ; this way ! my darling Lakshman. We shall follow Bharat up to the gate of the hermitage.

Beng. সুমন্ত্ৰ—আমুখান্ ! আমি এখন কি করিব ? রাম—ভাত ! মহারাজের গায় কুমারকে পালন করুন সুমন্ত্ৰ—বদি বেঁচে থাকি চেষ্টা করিব। বাম—বৎস ! কৈকেয়ীপুত্র ! আমার সমক্ষে রথে আরোহণ কর। ভবত—আর্য্যোব যেরূপ আদেশ। (ভরত ও সুমন্ত্ৰ রথে আরোহণ করিলেন) বাম—মৈথিলি ! এ দিকে ; বৎস লক্ষ্মণ ! এদিকে ; আশ্রমদ্বার পর্য্যন্ত আমরা ভরতেব পশ্চাৎ পশ্চাৎ যাইব।

Tika.—‘আশ্রমপদদ্বারমাত্রমপি’ আশ্রমকুটোরদ্বারম্ যাবত ন তু অধিকম্।
‘অনুযাত্রম্’ যথাতথা भविष्यामः, भरतस्य यात्रायाः अनुवर्तिनः वयं भविष्यामः।

Notes.

1. महाराजवत्—महाराजि इव इति बतिसप्रत्ययः।
2. परिपालयताम्—परि + पा + णिच् + लोट् + ताम् कर्मणि। Nom. तया।
3. आरुह्यताम्—आ + रुह् + ताम् (लोट) कर्मणि।
4. आश्रमपदद्वारमात्रम्—आश्रमस्य पदम् स्थानम् इति इतत्। तस्य द्वारम् ? तद्दिश इति आश्रमपदद्वारमात्रम्। मयूरव्यंसकादित्वात् नित्यसमासः। or आश्रमपदद्वार + प्रमाणात् मातृच् प्रत्ययः। आश्रमस्थानद्वारपर्यन्तमित्यर्थः। used as adverb.

5. अनुयात्रम्—अनु पश्चात् यात्रा यस्मिन्, वङ्। तत् यथा तथा। Adv. Qual. भविष्यामः। or यात्रायाः पश्चात् इति अनुयात्रम्, an अव्ययीभावसमासः।

चतुर्थीऽङ्गः (समासः)।

प्रतिमानाटकम्

पञ्चमोऽङ्कः ।

(ततः प्रविशति सीता तापसी च)

सीता—अये, उपहारसुमणाइखो सम्मज्जिदो अस्समो ।
अस्समपदविभवेण अणुद्विओ देवसमुदाआरो । ता जाव अय-
उत्तो ण आअच्छदि दाव इमाणं वालकक्खाणं उदअप्पदाणेण
अणुक्कोसइस्सं । [आये ! उपहारसुमनआकीर्णः सम्मार्जित
आश्रमः । आश्रमविभवेन अनुष्ठितो देवसमुदाचारः । तद्
यावदायं पुत्रो नागच्छति तावदिमान् बालवृक्षान् उदकप्रदानेन
अनुक्रोशयिष्यामि ।]

तापसी—अविघ्नम् से होदु । [अविघ्नम् अस्य भवतु] ।

Eng. Sita—Madam ! the hermitage, that was strewn
with the flowers offered (to the deity) has been cleansed ;
the deity has been worshipped with the (articles that consti-
tute the) property of the hermitage : now let me extend my
sympathy over the young plants by sprinkling water upon
them till the arrival of my noble husband.

Female ascetic,—Let no obstacle overcome you (in this).

Beng.—सीता—आर्यो ! उपहारपुष्पद्वारा समार्कीर्ण एहे आश्रम
सम्मार्जित हईराहे । देवाराधाना आश्रमेर ऐश्वर्येर द्वाराई अशुद्धित
हईराहे । এখন যে পর্যন্ত আৰ্যপুত্র না আইসেন সে পর্যন্ত এই নব-

जात बुक्कराजिर उपर जलसेक करतः ईहादेर उपर ममता प्रकाश करि । तापगौ—तोमार कार्यो बाधा ना होक ।

Tika.—‘उपहारसुमनआकीर्णः’ उपहारभूतानि देवचरणे निवेदितानि यानि सुमनांसि कुसुमानि तैः आकीर्णः ससाक्षृतः अयम् आश्रमः सम्प्राजितः’ सम्प्राज्जित्या परिष्कृतः, मयेति शेषः । ‘आश्रमविभवेन’ आश्रमस्य यः विभवः ऐश्वर्यम् आश्रमस्य ऐश्वर्यस्वरूपम् यत् पुष्पप्रभृति तेन अनुष्ठितः आचरितः ‘देवसमुदाचारः’ देवतायाः समुदाचारः अश्वना ‘बालहृच्चान्’ अचिरजातान् हृच्चान् ‘उदकप्रदानेन’ एतेषामुपरि जलसीचनेन ‘अनुक्रीययिष्यामि’ दयां प्रकाशयामि इत्यर्थः ॥ ‘अस्य’ अनुक्रीयन-कर्मणः अविघ्नम् विघ्नाभावः ‘भवतु’ [प्रार्थनायाम् आशिषि वा लोट] ॥

Notes.

1. उपहारसुमनआकीर्णः—उपहारस्य or उपहारभूतं सुमनः इति शाक-याधिर्वादि ; तैराकीर्णः इति शतत । आ + कृ + क्त कर्मणि ।

2. सम्प्राजितः—सम् + मृज् + णिच् + क्त कर्मणि ।

3. आश्रमविभवेन—आश्रमस्य विभवत्वेन । करणे लृटोऽयम् ।

4. देवसमुदाचारः—देवस्य समुदाचारः इत्यतः । सम् + उद् + आ + चर् + णञ् । समुदाचार in Swapna and here is taken to mean “proper rites or decorum” towards someone. Sita says that the आश्रम has now a luxuriant growth 'of fruits and flowers whereby देवपूजा is well done. And all this is due to her and her companion's watering of trees there &c.

5. बालहृच्चान्—बालाः हृच्चास्तान् इति कर्मणः ।

6. यावत् आगच्छति—यावद्वयोगे भविष्यति लट् । See “यावत् पुराणिपाठ-वीर्यट्, 1” So “यावद् एषाति” (iv 25) etc, are bad.

7. उदकप्रदानेन—उदकस्य प्रदानम् इत्यतः । कर्त्तुं श्या ।

8. अनुक्रीययिष्यामि—अनु + कृ + णिच् + लुट् श्यामि ; अनुक्रीय is कृष्ण

or दया here. Thence here the word means "I shall take pity on these by watering these.

9. अबिज्ञम्—विज्ञस्य अभाव इति अव्ययीभावः । नञतत् will give अबिज्ञः here in the masc. For विज्ञ is masc. So we have recourse to अव्ययीभावः (अभावे). This foreshadows विज्ञ or molestation of सीता by Ravana

(ततः प्रविशति रामः) रामः—(सशोकम्)

त्यक्त्वा तां गुरुणा मया च रहितां रम्यामयोध्यां पুরी-

मुदम्यापि ममाभिषेकमखिलं मत्सन्निधावागतः ।

रक्षार्थं भरतः पुनर्गুणनिधिस्तत्रैव সম্মুখিতः

কষ্ট' ভী নৃপতীর্ধুর' সুমহতৌমিকঃ সমুত্কর্ষতি ॥ ১ ॥

Prose.—গুরুणा ময়া চ रहितां रम्यां ताम् अयोध्याम् पुरीं त्यक्त्वा अखिलं ममाभिषेकम् उदम्यापि (गृहीत्वा) मत्सन्निधौ आगतः गुणनिधिभरतः रक्षार्थं पुनस्तत्रैव संमुखितः (सन्) एक एव सुमहताम् नृपतীर्धुरम् समुत্কर्षति— (एतत्) कष्ट' भोः ।

Eng. (Then Enters Rama) Rama.—(With grief) Having bade good bye to the beautiful city of Ayodhya that was bereft by me as well as by my father, Bharat the receptacle of virtues approached me with all the necessities for my coronation ; but alas ! sent back there again by me for administration, as he is, he alone bears the heavy burden of a king' (or kingdom)

Beng.—রাম (দুঃখের সহিত)—পিতা ও আমা কর্তৃক পরিত্যক্ত সেই রম্য অযোধ্যানগরী ত্যাগ করিয়া এবং আমার জন্ত সমগ্র অভিষেক সজ্জার লইয়া গুণনিধি ভরত আমার কাছে এসেছিল । আমি পুনরায় তাহাকে সেখানেই পাঠাইয়াছি । বড়ই কষ্টের কথা যে সে এই বিপুল রাজ্যভার একাকীই বহন করছে ।

Tika.—‘गुरुणा’ पित्रा मृतेन दशरथेन इत्यर्थः (तथा) ‘मया च’ प्रव्रजितेन इत्यर्थः ‘रक्षितां यूष्मां रक्षाम्’ अभिरामाम् ‘ताम् प्रसिद्धाम् अयोध्याम् पुरीम्’ नगरीम् ‘त्यक्त्वा’ विहाय ‘अखिलम्’ समग्रम् ‘मम’ मम कृते ‘अभिषेकम्’ राज्याभिषेकोपयोगि वस्तुजातम् ‘उद्यम्य’ उत्तुगृह्य गृहीत्वा एव इति यावत्, ‘मत्सन्निधौ’ मम सकाशे ‘आगतः’ उपस्थितः ‘गुणनिधिः’ गुणशाली ‘भरतः’ ‘रक्षार्थम्’ राष्ट्रपालनार्थम् ‘पुनः’ भूयोऽपि तत्र ‘अयोध्यायाम् एव संप्रेषितः’ प्रस्थापितः सन् ‘एकः’ एकाकौ ‘एव सुमहती’ सुविपुलाम् ‘वृष्टेः’ राशः धरम् ‘भारम्’ ‘समुत्कर्षति’ समुद्वहति इति एतत् ‘कष्टं भोः’ इति नूनम् एषः दुःखसूचकः व्यापारो भवति । शार्दूलविक्रीडितं वृत्तम् ॥

Notes,

1. उद्यम्य—उद् + यम् + ल्यप् । Cp. “भारमुदयच्छति” । उत्तुगृह्य इत्यर्थः । Having taken over, Bharata came to Rama with all अभिषेकद्रव्यं to coronate him as the king.

2. मत्सन्निधौ—मम सन्निधिः तत्र इति इतत् । अधि’ ७मी ।

3. गुणनिधिः—गुणानां निधिरिति इतत् । Bharata is गुणनिधिः, so he came to me with that motive.

4. रक्षार्थम्—रक्षार्थे इदम् इति नित्यसमासः । But for राजारक्षा he was sent again back by me.

5. संप्रेषितः—सम् + प्र + णिच् + क्त कर्मणि । Construe मया भरतः सम्प्रेषितः ।

6. सुमहतीम्—सुष्टु महान्. सा ; or सुष्टु महती इति प्रादितत् । ताम् । Qual. धरम् । Rama was so much in sympathy for Bharata’s सीमावत् that even now he expresses grief for the burden entrusted on भरत ।

7. समुत्कर्षति—सम् + उद् + कृष् + लटतिप् ; bears or carries on. Kings always think राज्यापरिपालनम् as a great burden.

8. कष्टम्—cp “अहो महद्भारं राजां नाम” Av. ; “अविश्वमीयं लोका-

तन्माधिकारः” Sak V. “राजा हि नाम वृषतेर्महदप्रीतिस्थानम्” Mud III. Pred to एतत् which again is Nom. to भवति or वर्तते understood here ; construe एतत्कथं भवति ; or अवयवयोगे १मा ।

(विमृश्य) ईदृशमेवैतत् । यावदिदानीम् ईदृशशोक-
विनोदनार्थम् अवस्थाकुटम्बिनीम् मैथिलीं पश्यामि । तत् कुरु
खलु गता वैदेही । (परिक्रम्य अवलोक्य च) अये ! इमानि
खलु प्रत्ययाभिषिक्तानि वृक्षमूलानि अदूरगताम् मैथिलीं
सूचयन्ति । तथाहि—

Eng —(Having thought) well such is the case with this. Now for the beguiling of such a grief (in order to beguile such a grief), let me look up to Maithili (or find out Maithili) who follows me in all circumstances of mine. Where is Vaidehi gone ? (Having walked round and beholding) well ! these very roots of the trees that have been just now sprinkled (with water) indicate that Maithili has not gone very far. Because—

Beng.—(चिन्ता करिवा) এই সমস্ত (রাজ্যশাসন) এই প্রকারই হয় । তবে এখন ঈদৃশশোক বিনোদনের জন্য আমার সকলঅবস্থার সহচারিণী মৈথিলীকে দেখি । কোথায় গেল বৈদেহী ! (পরিক্রমণ করিয়া ও দেখিয়া) ওহে ! অল্পকালপূর্বেই জলের দ্বারা অভিষিক্ত এই বৃক্ষমূলসমূহ জানাইয়া দিতেছে যে মৈথিলী বেশী দূর যায় নাই । যেহেতু—

Tika.—ईदृशम्—इत्यादि । ‘एतत्’ राज्याशसनादिकं यद्वा ‘एतत्’ संसार-
यापनम्, ‘ईदृशम्’ एव’दुःखप्रदमेव भवति । ‘ईदृशशोकविनोदनार्थम्’—उपस्थित-
शोकस्य अपनोदनार्थम्, ‘अवस्थाकुटम्बिनीम्’ सुखदुःखादिसर्ववस्थासहचारिणीम्,
मैथिलीं पश्यामि’ [यावदप्रीतिं भविष्यति कट्] । ‘प्रत्ययाभिषिक्तानि’ प्रत्ययान्

अधुनैव अस्यादेव कालान् प्राक् अभिषिक्तानि जलेन आर्द्रीकृतानि वृक्षमूलानि
'सूचयन्ति' ज्ञापयन्ति ।

Notes

1. ईदृशशोकविनोदनार्थम्—ईदृशः शोकः कर्मधा ; तस्य विनोदनम्
इतत् । तस्मै वदम् तत् यथा तथा इति नित्यसमासः by the dictum "अर्थेन
सङ्घनित्यसमासः विशेष्यलिङ्गताच्चित् वाच्यम् ।" क्रियाविशेषणम् ।

2. अवस्थाकुटम्बिनीम्—अवस्थायाः सुखदुःखादिदशायाः कुटम्बिनी सहचरी
इति इतत् । ताम् । कुटम्बिनी = पत्नी or सहचरी । A true wife is a com-
panion of her husband in all circumstances ; cp "सर्वावस्थासु
सहायभूताम्"—shastri,

3. प्रत्यशाभिषिक्तानि—adj to वृक्षमूलानि । अयं प्रति इति प्रत्ययम् अग्रायी-
भावः । प्रत्ययम् अचिरम् अभिषिक्तम् सुप् सुपा । तानि । अभि + सिच + क्त कर्मणि ।
Qual. वृक्षमूलानि । Fresh watering of वृक्षमूल suggests that वेदैहो
has just done this and is here near about.

4. अदूरगताम्—दूरम् गता इति २तत् । तस्यादस्या तामिति नञतत् ।
adj to मैथिलीम् ।

5. वृक्षमूलानि—वृक्षस्य मूलम्, तानि इति इतत् । Nom. to सूचयन्ति ।
For a similar inference from situations of plants, compare
"न संक्षीलन्ति तावत् वन्यनकोशाः" etc—Sak III.

(२) अमर्त सलिलं वृक्षावत्ते° सफेनमवस्थितम्

वृषितपतिता नैते क्लिष्टं पिबन्ति जलं खगाः ।

खलमभिषतम्व्यार्द्राः कीटा विले जलपूरिते

नववसन्तिनो वृक्षा मूले जलक्षयरेखया ॥ २ ॥

Prose—वृक्षावत्ते° अवस्थितम् सफेनं सलिलं अमर्तम्, अर्तं वृषितपतिताः

खगाः क्लिष्टं जलं न पिबन्ति । बिले जलपुरिते (सति) आर्द्राः कीटाः स्थलमभि-
पतन्ति । इत्याः मूले जलक्षयरेखया नवबलयिनः (सञ्जाताः) ।

Eng.—The foamy water is still revolving in the trench round the trees ; thirsty as these birds are they have descended but are not sipping the frothy water. Their dens being filled up with water wetted as the insects are, they are rushing towards the land. The trees have been set at their roots, as it were, with bangles by the line of the dried up water.

Beng.—বৃক্ষের আলবালে অবস্থিত ফেনিল বারি (এখনও) আবৃত্তিত হইতেছে। এই সমস্ত পক্ষিরা তৃষ্ণাক্ত হইয়া (জলপানের নিমিত্ত) নীচে নামিয়াছে বটে, কিন্তু ঐ ঘোলা জল পান করিতেছেন না (অর্থাৎ জল পিতায় নাই ইহার ঘোলাটে ভাব এখনও কাটে নাই)। গর্ত জলপূর্ণ হওয়ায় আজ শরীর কীটরাজি স্থলে আসিয়া পড়িয়াছে। জল শুষ্ক হইয়া যাওয়ায় বৃক্ষমূলে যে রেখা উৎপন্ন হইয়াছে উহাদের দ্বারা ঐ মূলগুলি যেন নূতন বলয়ে শোভিত হইয়াছে।

Tika.—‘इचावत्’ इचानाम् आवत् ‘आवत्’ यत् ‘आलबाले’ ‘अवस्थितम्’ ‘सफिलम्’ सद्यः पतनात् फिनायुक्तं ‘सलिलम्’ (अद्यापि) भ्रमति आवर्तते । ‘एते लघितपतिताः’ लघूया समान्नाः अतएव जलपानाय भूमिमवतीर्णाः ‘अपि खगाः’ पक्षिणः ‘क्लिष्टम्’ सद्यःसुत्तिकासंस्पृशात् मलिनं ‘जलं न पिबन्ति’ । ‘बिले गते’ जलपुरिते’ जलाकीर्णे सति, ‘आर्द्राः’ तज्जलेन आर्द्राङ्गितशरीराः ‘कीटाः’ पतङ्गाः ‘स्थलम् अभिपतन्ति’ उपसर्पन्ति । ‘इचाः मूले’ मूलदेशे यत्र जलं सौतया निक्षिप्तम् ‘जलक्षयरेखया’ सद्यः एव जलस्य शेषात् उत्पन्नयां रेखया ‘नवबलयिनः’ नूतन-बलयस्रनाथाः सञ्जाताः इत्यर्थः । ‘मूले जलं निक्षिप्तं तत् तु अधुनैव शुष्कतां गतम् । परं तस्य शीघ्रचिह्नं न दृश्यते रेखया परिवेष्टितं मूलं नवबलयभूषितमिह आभाति इति भावः । इति श्रीहंसम् ॥

Notes

1. वृक्षावर्त्त—वृक्षाणाम् आवर्त्तस्तस्मिन् इति तत् । अधिं ७मी । आवर्त्त is eddy (cp “आवर्त्तः अश्वसंघमः”) ; then it here means a basin where there is आवर्त्त । आवर्त्तते यः स आवर्त्तः इति अच् by the rule पचायच् ; or वृक्षान् आवर्त्तते इति वृक्ष + आ + वृत् + अच्—by the rule कर्मण्यच् । वृक्षाणाम् परितः अवस्थिते आलबाले इत्यर्थः । That which encircles a tree i. e. its आलबाल ।

2. सफेनम्—फेनेन सह वर्त्तमानं यत् तदिति तुलायोगे बहुव्रीहिः । Qual. सलिलम् ।

3. भ्रमति = आवर्त्तते । Cp. अश्वसां भ्रमः above, where भ्रम = आवर्त्त । Nom. सलिलम् ।

4. दृषितपतिताः—दृषिताद्यानी पतिताश्चेति कर्मधा । दृषा + इतच् जातार्थे = दृषिताः । पत् + क्त क्त रि = पतिताः । Qual. खयः ।

5. खगाः—खे (खं) गच्छन्ति इति ख + गम् + ड कर्त्तरि । खं = आकाशम् । The birds usually come down to drink आलबालाख् when it sets off. cp “विहङ्गानामालबालाख् पायिनाम्”—Rag. II.

6. क्लिष्टम्—क्लिष्ट + क्त । मृत्तिकास्य स्पर्शेन दूषितम् इत्यर्थः । Qual. जलम् । Also see our notes under “न क्लिष्टं शिरोपधानम्”—Swapna V. 4.

7. विले—भावे ७मी ।

8. जलपूरिते—Pred. adj to विले । जलेन पूरितं तस्मिन् इति इतत् ।

9. अभिपतन्ति—अभि + पत् + लट् अन्ति ; transitive ; its obj. = खलम् ।

10. मूलं—अधिं ७मी ।

11. जलचयरेखया—जलस्य चयः शीघ्रः इति इतत् । तया रेखा इतत् ; or तदुत्पत्त्या रेखेति शाब्द-प्राप्तिर्बाधित्वात् समासः । तया । द्विती रेखा ।

12. नववलयः—नव वलयम् वा वलयः इति कर्मधा । वलयः = बाला bangle. नववलय + आलबाले इति समासः । Plural. Pred to वृक्षाः । As the water

in the बालबाल was drying up, a circle of soft earth was left and these render the tree नववलययुक्त ।

रामः—(विलोक्य) अये ! इयं वैदेही ! भोः कष्टम् ।

Eng. — R—(Having perceived)—Oh ! here is Vaidehi !
Alas ! how pitiable !

योऽस्याः करः आम्र्यति दर्पणेऽपि, स नैतिखेदं कलशं वहन्त्याः ।

कष्टं वनं स्त्रीजनसौकुमार्यं समंलताभिः कठिनीकरोति ॥३॥

Prose.—अस्याः यः करः दर्पणेऽपि आम्र्यति सः कलशं वहन्त्याः (अस्याः)
खेदं नैति (न आवहति) ? or कलशं वहन्त्याः अस्याः स (हस्तः) खेदं नैति
(न प्राप्नोति) । वनं स्त्रीजनसौकुमार्यं लताभिः समं कठिनीकरोति (इति)
कष्टम् ।

Eng.—This hand of hers that feels fatigued even in holding up the mirror, does not grow weary by carrying a pitcher today. Alas ! the forest turns the grace of a lady as hard as a creeper (or hardens the grace of a lady along with a creeper).

Beng.—ईहार ये हात दर्पणेও (दर्पण ধরিতেও অথবা दर्পণে প্রতিবিম্ব পতনের) ফ্লেসটুকু সহ করিতেও শ্রান্ত হইয়া পড়ে আজ সে কলস বহন করিয়াও তাহার খেদ করিতেছে না, বা কলস বহনকারী তার সেই হাত খেদ পাইতেছে না । হায় ! বন, নারীজনের কমলীয়-তাকে লতার শায় কঠিন করিয়া তোলে ।

Tika.—‘अस्याः’ सीतायाः ‘यः करः’ सुक्रीमलः हस्तः ‘दर्पणेऽपि’ मुकुटेऽपि लज्जयाग्न्या मुकुटधारणेऽपि [यद्वा मुकुटे प्रतिफलनमात्रज्ञेयम् असहमानः अपि] ‘आम्र्यति’ आलस्यमुपवर्तते ‘(अयं) कलशं’ जलसिञ्चनार्थम् ‘घटम् वहन्त्याः’ धारयन्त्याः उन्नीलयन्त्याः इत्यर्थः तस्याः स करः खेदं परित्यज्य क्लेशमनयति न प्राप्नोति ।

यदा स करः वहन्त्याः तस्याः खिदं 'नयति' नावहति [धातुर्गाननेकार्थत्वात्] । [कथम् एतत् ? ननु वनवासक्लेशसहनात् एव, इति विशदयति—] 'वन' अरण्यं वनवासः इत्यर्थः 'स्त्रीजनसौकुमार्यम्' स्त्रीजनस्य नारीजनस्य सौकुमार्यं देहस्य कमनीयताम् लताभिः वल्लरीभिः समं तुल्यं यथातथा 'कठिनौकरोति' कठिनत्वम् अतएव क्लेश-सहत्वम् आपादयति । यथा कमनीया अपि लतिका अरण्ये वासादेव कठिन्यम् भजति अनेन घातसहा च जायते तद्वत् नारीणाम् स्वाभाविकी कीमलता अपि वन-वासात् कठिना सती क्लेशसहा भवति । यदा समं इत्यस्य सार्द्धम् इत्येव अर्थः । तथा सति इयम् व्याख्या—अरण्यवासः प्रकृत्या सुकुमारां लताम् कठिनौकरोति तथा तथैव सार्द्धम् स्वभावेन पेलवाम् नारीम् अपि कठिनौकरोति । इति कष्टम् दःस्व-जनकम् । उपजातिष्ठत्तम् ॥

Notes

1. दर्पणे—अधिकरणे ७मी । See Tika.
2. आन्यति—अम् + लट् तिप् । Nom. (यः) करः ।
3. वहन्त्याः—वह + शतृ + fem ; ६ष्टी १वचन । Qual, अस्याः under- stood.
4. एति—इण् + लट् तिप् । प्राप्नोति । See Prose.
5. स्त्रीजनसौकुमार्यम्—स्त्री एवजनः कर्मधा । तस्य सौकुमार्यम् इति इतत्
6. कठिनौकरोति—अकठिनं कठिनं करोति इति अभूततद्भावे चि । ततः क्ल.इत्यस्य च लटिरूपम् ।
7. कष्टम्—construe इति कष्टं भवति । Similarly interpret भोः कष्टम् वर्त्तते etc ।

रामः—(उपेत्य) मैथिलि ! अपि तपो वर्धते ?

सीता—हम् अयग्रउत्तो । जेदु अयग्रउत्तो । [हम् आर्यग्र-
पुत्रः ! जयतु आर्यग्रपुत्रः] ।

रामः—मैथिलि ! यदि ते नास्ति धर्मविद्वद्, आस्यताम् ।

সীতা—জং অয়রত্ভো আশবেদি । (উপবিশতি) [যদার্থ-
পুত্রঃ আশ্রয়তি] ।

রামঃ—মৈথিলি ! প্রতিবচনার্থিনীমৈব ত্বাং পশ্যামি ।
কিমিদম্ ?

সীতা—সোঅসুস্বহিঅস্স বিষ অয়রত্ভস্স মুহুরাঅো ।
কিং এদম্ ? [শোকশূন্যহৃদয়স্য ইব আর্ধ্যপুত্রস্য মৃগরাগঃ ।
কিমিতত্ ?]

রামঃ—মৈথিলি ! স্থানে খলু কৃতা চিন্তা ।

Eng. R.—(Having approached) Maithili ! do thy austeri-
ties prosper ?

Sita.—Oh ! my lord (here is) ! Victory be to my lord.

Ram.—Maithili ! sit please, provided your religious per-
formances be not hampered (or If your religious functions
do not suffer).

Sita.—As my noble husband commands.

Ram.—Maithili ! I find you like one asking some answer
from me. Is itso (or what is the matter) ?

Sita.—The colour of my noble husband's face is like that
of one who is beset in grief. What is it ? (or what is
the matter ?)

Ram.—Maithili ! you have rightly hit upon the point.
(Or it is quite proper that I feel anxious).

Beng.—(অগ্রসর হইয়া) মৈথিলি ! তপস্তার ত্রিবৃদ্ধি হইতেছে ত ?

সীতা—ঐ্যা আর্ধ্যপুত্র ! আর্ধ্যপুত্রের অয় হৌক । রাম—মৈথিলি !

যদি তোমার ধর্ম্মকার্য্যে বিঘ্ন না হয় তবে উপবেশন কর । সীতা—আর্ধ্য-
পুত্রের যে আদেশ । রাম—মৈথিলি ! মনে হচ্ছে তুমি কিছু জানতে

ठा० ! ठिक कि ? (व्यापार कि ?) । गीता—शोक शृङ्खलस्य बाङ्गिर
ज्ञान आर्यापुत्रेण मूत्रेण भाव ; एकि व्यापार ? राम—मैथिलि ; तूमि
ठिकई डेबेह ; (अथवा आमि चिन्तनौय विषयेरई चिन्ता करिमाहि ;
आमि ये विषये चिन्तित इहेमाहि उहा चिन्तारई विषय ।)

Tika.—‘अपि किं तपः’ वने आश्रमश्चादिरक्ष्यरूपं तपः वर्द्धते उत्पत्तिम्
आरोहति ? ‘यदि नास्ति धर्मविघ्नः’ धर्मकृत्यस्य ते काचित् वाचा न जायते चेत्
‘आस्यताम्’ उपविश्याताम् त्वया । ‘प्रतिवचनार्थिनीम्’ कस्यचिद्विषयस्य प्रत्युत्तरम्
प्रार्थयमानाम् इव ‘त्वां पश्यामि’ लक्षयामि कस्यापि प्रष्टव्यस्य उत्तरम् कामयमाना-
मित्यर्थः त्वां लक्षयामि । तदब्रूहि ‘इदं’ वस्तु ‘किम्’ भवेत् । ततः सीता आह—
शोकशृङ्खलस्य शोकेन मूत्रं वाक्त्राज्ञानरहितं हृदयं मनो यस्य तादृशस्य जनस्य इव
आर्यापुत्रस्य मुखरागः मुखच्छविः भवति । ‘एतत्’ वस्तु किं स्यात् । ‘स्थाने’ यथार्थम्
कृता चिन्ता त्वम् युक्तं चिन्तितवती ; यदहम् एतादृशः भवामि तत् यथार्थम् एव त्वम्
निश्चितवती । यद्वा ‘स्थाने’ यथार्थं युक्तमेव [अव्ययमेतत् । ‘युक्ते’-‘साम्प्रतं’ स्थाने’
इत्यमरः] चिन्ता कृता मया चिन्ताविहिता । यत् मया चिन्तितं तत् यथार्थमेव
सत्यमेव । यद्वा यत् मया चिन्ता कृता तत् स्थानेन्याय्यम् एव भवति यतः चिन्ता
योग्ये एव विषये मया विहिता । स्वचिन्तामेव रामः विदधोति कृतान्तेत्यादि
श्लोकेन ।

Notes.

1. इम्—इतिसम्भ्रमे अव्ययमत्र इति प्रागुक्तम् ।
2. धर्मविघ्नः—धर्मस्य विघ्नः इति इतत् ; वि + हन् घञर्थक = विघ्नः, बाधा ।
धर्म was here her religious performances including watering
of trees etc.
3. आस्यताम्—आस् + लोट् तान् कर्मणि ।
4. प्रतिवचनार्थिनीम्—प्रतिवचनम् कस्यचित् प्रष्टव्यविषयस्य प्रत्युत्तरम् अर्थ-
यत्ने कामयते इति प्रतिवचन + अय + चिन् क्रियाम् । प्रत्युत्तराकाङ्क्षिणी । ताम् ।

Qual नाम । Thus our poet skillfully turns the topic of conversation.

5. शोकशून्यहृदयस्य—शून्यं वाच्यज्ञानरहितम् ; शून्यं हृदयं यस्य तस्मैति वद् । शोकेन शून्यहृदयः । इतत् । तस्य । Adj. used substantively. उपमान of आर्यापुत्रस्य ।

6. सुखरागः—सुखस्य रागः रक्तिमा कृविः इति इतत् । Sita marks Rama's dismal look and rightly guesses that he is thinking something.

7. स्थाने—अव्ययम् । Proper ; right ; cp. “स्थाने दृषीकेश तव प्रकीर्त्या जगत् प्रहृष्यत्यनुरजाते च” Gita ; and “स्थाने भवानेकनराधिपः सन्” &c. See Tika.

N. B.—Here क्रियते for कृता would have been more explicit to bring out that Rama was thinking something.

राम—कृतान्तशल्याभिहिते शरीरे तथैव तावद् हृदयव्रणो मे ।

नानाफलाः शोकशराभिघातास्तत्रैव तत्रैव पुनः पतन्ति ॥४॥

Prose.—कृतान्तशल्याभिहिते मे शरीरे हृदयव्रणः तथैव तावत् । तत्रैव

तत्रैव नानाफलाः शोकशराभिघाताः पुनः पतन्ति ।

Eng.—The sore of my heart is still as before (or still fresh) in my body (person) that was wounded by the arrows of outrageous fortune (or by the missiles of my misfortune). Again and again the stings (the strokes) of the shafts in the shape of grief producing various (sad) effects, are falling down upon the self-same place.

B. ng.—हृदेदं वशले निपीडित आमार शरीरे हृदयवेदना सेहै-
रूपहै रहिग्राहे । नानाप्रकार (दारुण) कलदायक शोक शरीर
(विषय) आघात बार बार ठिक सेहै स्थानेहि पड़ितेहे ।

Tika.—‘कृतान्तशल्याभिहिते’ कृतान्तस्य कृतान्त इव यो दुःखदायकः तस्य दैवस्य दुरदृष्टस्य इति यावत् यत् शलां तोष्णः बाणः तेन अभिहिते आहिते निपीडिते विद्धि इति यावत् ‘मे शरीरे हृदयव्रणः’ मनोव्याधिः मम वेदना इति यावत् ‘तथैव’ यथा पूर्वं विषमः आसीत् अधुनापि तद्वत् तावत् तिष्ठति । पिष्टहानिप्रभृतिभिः दुर्दैवफलैः आहतस्य मम यादृशी मर्मपीडा पूर्वम् आसीत् अद्यापि सा तादृशी एव वर्तते ; गच्छत्यपि काले कथमपि न सा न्यूनत्वं भजते, वा गता । [ननु कथमिव ? तत् विशदयति—यतः] ‘तवैव तवैव’ तस्मिन् एव मर्मस्थाने ‘नानाफलाः’ नाना विविधानि विविधप्रकारेण दुःखदायकानि इति भावः फलानि परिणामाः येषां तादृशाः बहुविधदुःखोत्पादकाः ‘शोकशराभिघाताः’ शोकः शरः इव (तोष्णः) इति शोकशरः ; शरवत् तोष्णः, शोकः तस्य अभिघाताः निदारुणाः आघाताः ‘पुनः’ वारं वारं ‘पतन्ति’ । ‘किञ्च नानाफलाः’ नाना लौहनिर्मितानि विषमिन्द्रियाणि विविधानि फलानि फलकानि येषां ते इति तोष्णफलकयुक्ताः शोकरूपाः मे शराः बाणाः, तेषाम् अभिघाताः तीव्राः आघाताः इत्यपि ध्वन्यते । यथा लोहादिफलकयुक्तस्य शरस्य तीव्रः आघातः हृदयं विध्वंति तद्वत् बहुविधदुःखदायकस्य शोकस्य आघातः मम मर्माणि पीडयति ।

Notes

1. कृतान्तशल्याभिहिते—कृतान्तस्य शलाम् इति ६ तत् । “कृतान्तो यम-दैवयोः” । Here it means दैवम् irony of fate ; दैव is so-called owing to its दुःखदायकत्व । अभि + ङन् + क्त कर्मणि अभिहित struck. कृतान्तश्लेष्मन् अभिहितम् इतत् । तस्मिन् । Qual. शरीरे ।

2. हृदयव्रणः—हृदयस्य व्रणः इति ६ तत् । Construe मम हृदयव्रणः तथैव तावत् वर्तते । This wound of heart in Rama was due to his father's death-news. It is even how तथैव i. e. as fresh as before.

3. नानाफलाः—नाना फलानि येषां ते बहु । For फल meaning विषाक and लोहफलक, see Tika.

4. शोकशराभिघाताः—शोकः शरः इव इति उपमिततत् by the rule “उपमितं व्याघ्रादिभिः सामान्याप्रयोगे” । तस्य अभिघाताः इति इ तत्; again when फलम् means a फलक the tip of a shaft, it should be expounded in the following way to suit the text—शोकरूपः शरः इति रूपकसमासः or शाकपर्यायि वादि । or शोकएव शरः इति कर्मचा (of the मयूरव्यंसकादि class). In the former case the meaning is—arrow-like grief; in the latter case it means arrows in the shape of grief. Here plural in शोकशराभिघाताः and पुनः पतन्ति show that Rama had series of misfortunes after the first हृदयव्रण due to his father's death news ere long received from Sumantra as seen in Act IV. And now the question is what are those series of misfortunes that visited Rama since? Commentators take or count राज्यनाश and वनवास as well, but राजानाश was before पितृवियोग (श्रवण) and it was now no new दुःख to Rama (see sl 14 and 15 and “रामः—भवान् अस्मत्पक्षपातादेव नाथं भवेच्छते” also sl. 20 “भरतीवामवेद्राजा तत् समम्” &c in Act iv), and his exile (वनवास) for 14 years was also no new दुःख to him (cp “मङ्गलायै अनया दत्तान् वल्कलान् तावदानय” I. sl. 24 &c) and these also preceded पितृमरणसंवादश्रवण । So by शोकाभिघाताः we interpret (i) Rama's separation from a brother like भरत who resembled his father in many ways and thus revived पितृशोक afresh (cp “कस्यासौ सदृशतरः स्वरः पितुर्मे” IV. sl. 6.), (ii) his separation from सुमन्त्र his wellwisher and sympathiser, (iii) the thought that अयोध्याराजा is without protector (cp “राजं सुहृत्समिपि नोपेक्षणीयम्” Act IV) and his extreme anxiety for Bharata's कष्ट in conducting the great राजाभार (cp “कष्टं भो नृपतेधूरं सुमहतीमिकः संसृत्कर्षति” V. p), and indeed this was very tormenting before

just now (cp “रामः—सशोकम्... (विह्वलः) ...यावदिदानीमोदशशोकविनोदमार्थं
मैथिलीं पश्यामि” ante V) and also his खेद for this present plight
of her beloved wife Sita (cp “भोः कष्टम् योस्याः करः श्रान्त्यति दर्पयति
स नैति खेदं कलशं वहन्त्याः”), and lastly his internal thought
as how to perform his father’s वात्सरिकश्राद्ध (cp “श्वस्तत्रभवतस्मात्स्य
संवत्सरश्राद्धविधिः...तत्कथं निवर्तयिष्यामि इति चिन्त्यते मया,” infra). These
six thoughts were the शोकशराभिघाताः that one after another
fell on his wounded heart.

सीता—अग्रउत्तम को विश्व सन्दावो । [आर्यापुत्रस्य क
इव सन्तापः] ।

रामः—श्वस्तत्रभवतस्मात्स्यानुसंवत्सरश्राद्धविधिः । कल्प-
विशेषेण निवपनक्रियामिच्छन्ति पितरः । तत् कथं निवर्तयि-
ष्यामीति तत् चिन्तयते । अथवा—

Eng. Sita.—What ails my noble husband ?

Ram. — To-morrow falls the annual sradh-ceremony of my
venerable father. Manes desire to have oblations in accord-
ance with the rituals (ritualistic scripts). And I am thin-
king how I shall perform it. Or—

Beng. सीता—आर्य कि प्रकार सन्ताप ? राम—पूजनीय पित्र-
देवेषु वार्षिक श्राद्धव्यवस्था आगामी कलाई । कलविधि अनुसार
पितृदानादि क्रियाई पितृगणेश काम्य । ताहा कि रूपे सम्पन्न करिब
ताहाई आर्य भाविताहि ; अथवा—

Tika.—‘क इव’ कौटुम्बः खलु अनिर्बन्धीयः, ‘सन्तापः’ मनोऽन्वेषः आर्यपुत्रस्य
वर्तते ; ‘वः’ आत्मानिनि दिवसे [अन्त्येष्टीतम्] ‘अनुसंवत्सरश्राद्धविधिः’ संवत्-
सरम् संवत्सरम् अनुष्ठितः श्राद्धविधिः श्राद्धव्यवस्था आश्राद्धश्राद्धम् इति । ‘कल्प-

विशेषेण' कल्पसूत्राणाम् विशेषेण विशिष्टानाम् अत्यन्तकुलप्रतिपादितानाम् कल्प-
सूत्राणाम् अभिमतमेतन्मुख्य इत्यर्थः 'निवपनक्रियाम्' पिच्छप्रदानादिक्रियाम् 'पितरः
इच्छन्ति' कामयन्ते । 'निर्वत्तयिष्यामि सम्पादयिष्यामि' इति एतन्मया चिन्त्यते ।
तस्मादेव शोकात्तस्य इव मे सुखरागः इति ।

Notes

1. अः—There is no unity of time here ; for there is no knowing when रावण came there ।

2. अनुसंवत्सरश्राद्धविधिः—संवत्सरम् संवत्सरम् अनु (i. e. संवत्सरे संवत्सरे) इति अनुसंवत्सरम् । अवयवीभावः । As अवयवीभाव words are usually adverb, so we now add अश्चादि अच् to make it an adj. as in परोक्षाक्रिया । Now अनुसंवत्सरम् (अनुष्ठेयं) श्राद्धम् इति कर्मधा । तस्य विधिः वावस्था करणीयता इति हतम् । Nom to वत्ते &c understood : or संवत्सरस्य योग्यम् इति अनुसंवत्सरम् अवयवीभाव । Rest as before. Or again—Mr. Shastri, Mr. Kale and others expound as—संवत्सरे संवत्सरे भवम् अनुसंवत्सरम् प्रात्यङ्गिकम् । तादृशम् श्राद्धमिति कर्मधा । we however prefer our exposition. This अनुसंवत्सर here indicates that it was not first वात्सरिक श्राद्ध, but the वात्सरिक long after his father's death. And सीताहरण took place in the 13th year of वनवास (see Ramayana).

3. कल्पविशेषेण—कल्पानाम् विशेषेण इतत् । करणे ऽया ।

4. निवपनक्रियाम्—निवपन is offering made to the manes ; cp "कोवः निवपनानि दास्यति" । निवपनरूपाक्रिया रूपककर्मधा । यद्वा निवपनमेव क्रिया । ताम् । obj. of इच्छन्ति ।

5. निर्वत्तयिष्यामि—निर् + उत + चिष् + लृट् स्यामि । This thought of 'वित्श्राद्धसम्पादद tormented and worried Rama. Thus Rama gives answer to Sita's enquiry (i) why he was सशोक and what

was his सन्नाप । क इव—Here इव along with क: indicates something unknown or indescribable. क इव सन्नाप: what unknown pain exists (in आर्य्यपुत्र) । Compare “त्वदन्यः क इवापहारयेत्”—Bharavi, and “काव्यमिच्छा तयोरासीत् ब्रजतः शुद्धवेषयोः” in Raghu I etc.

(रा) गच्छन्ति तृष्टिं खलु येन केन, त एव जानन्ति हि तां दशां मे ।

इच्छामि पूजां च तथापि कर्तुं तातस्य रामस्य च सानुरूपाम् ॥३

Prose.—ते (पितरः) येनकेन तृष्टिं गच्छन्ति । ते एव हि मे तां दशां जानन्ति । तथापि तातस्य रामस्य चसानुरूपाम् पूजां कर्तुम् च इच्छामि ।

Eng.—They will attain satisfaction in any way ; because they know my plight (fully well). Still, I wish to perform worship worthy of my father as well as of Ram.

Beng.—तांशारा वे कोन अश्रुष्टानेहै ठूठै हहेदेन, केनना निश्चरै तांशारा आमार दशा जानेन । तवे पितार उ रामेर अश्रुप पूजा आमि करिते चाहै ।

Tika.—‘ते’ पितरः येन केन’ अङ्गहीनेनापि उपचारेण ‘तृष्टि’ तृप्ति ‘खलु’ निश्चित ‘गच्छन्ति’ गमिष्यन्ति [भविष्यत्सामीप्ये लट] । [यतः] ते एव स्वर्गस्थाः अतएव सर्वज्ञाः मे पितरः हि नूनम् ‘मे तां’ वनवासक्तिनां अतः अर्थयुक्तां ‘दशाम्’ अवस्थाम् ‘जानन्ति’ विदन्ति [इति सव्यम्—परम्] ‘तथापि’ अहम् तातस्य महाराजस्य ‘तथा रामस्य’ पितृभक्तस्य युवराजस्य सम ‘सानुरूपाम्’ उपयुक्ताम् ‘पूजाम्’ आह्लादिकम् कर्तुम् च इच्छामि । उपजातिवृत्तम् ॥

Notes.

1. सानुरूपाम्—adj to पूजाम् । अनुगतं रूपम् यस्य इति अनुरूपम् बहु—by “प्रादिभ्यो—” । अनुरूपेण सह वर्तमाना या तामिति तुल्ययोगे बहु । अनुरूप has been here thus treated as a noun. We may also expound, रूपम् अनुगतः इति अनुरूपः, प्रादितत् । Then as before ; or

again रूपस्य योग्यम् अनुरूपम् । अव्ययीभावः । ततः अर्थआदायच् । Then बहु as before ; or again अनुरूपयतीति अनुरूपः (कर्तरि पचायच्) । Then तुलायोगे बहु as before. सहानुरूपम् is also correct by the rule “बोप-सर्जनस्य” । The reading स्वानुरूपम् meaning befitting self and Dasaratha would have been better here.

सीता—अयमउत्त ! णिव्वत्तइस्मिदि सइं भरदो रिद्धीए ; अवस्माणुरुवं फलोदएण वि अयमउत्ते । एदं तादस्म वहुमद-तरं भविस्सदि । [आर्यपुत्र ! निर्वर्तयिष्यति आहं भरतः ऋद्ध्या । अवस्थानुरूपं फलोदकेन आर्यपुत्रं । एतत् तातस्य च वहुमततरं भविष्यति] ।

Eng. Sita.—My noble husband ! Bharat will ceremonially perform the shradh, and you with fruits and water befitting your (present) circumstances (or in proportion to your circumstances). This will be highly accepted by the late (departed) father.

Beng. सीता—आर्यापुत्र ! भरत समृद्धि सहकारे श्राद्ध सम्पन्न करिवेन, आर आपनि अवस्थानुरूप फलजलेन द्वारा करुन । ईहा तातेर (पितार) खुबई आदरेर हईवे ।

Tika.—‘निर्वर्तयिष्यति’ सम्पादयिष्यति । ‘ऋद्ध्या’ ऐश्वर्येण ऐश्वर्यनिष्पादितो-पचारेण इत्यर्थः । ‘अवस्थानुरूपम्’ वनवासवस्थायाः उपयुक्तम् ‘आर्यपुत्रः निर्वर्तयिष्यति’ । ‘फलोदकेन’ वनफलेन तथा नदीजलेन । ‘वहुमततरम्’ आहततरम् । ‘भरतस्य श्राद्धापिचया आहततरम्’ रामचन्द्रस्यैव स्वत्त्वगुणाधिकविकाशात् तथा जग-त्वात्, तेन च मुख्यश्राद्धाधिकारित्वात् ।

Notes

1. निर्वर्तयिष्यति—निर् + षत् + णिच् + लृट्, स्यति । Nom. भरतः ।
2. ऋद्ध्या—करणे दतीया । ऋध् + क्तिन् भावे ।

3. अवस्थानुरूपम्—अवस्थायाः अनुरूपम् इति इतत् ; or रूपस्ववीग्यम् इति अनुरूपम् अव्ययीभावः । rest as before. अवस्था—अव + स्था + अङ् भावि स्त्रिया-माप् । आर्यपुत्र is to do आङ् acc. to his own present अवस्था here.

4. फलोदकेन—फलं च उदकम् च इति समाहारः by the rule “जातिरप्राणिनाम्” तेनेति—करणे तृतीया । फलञ् इत्यादौ जातौ एकवचनम् । यद्वा फलानि च उदकानि च ।

5. बहुमततरम्—इदम् अनयोरतिशयेन बहुमतम् इति तरप् प्रत्ययः । बहु + मन् + क्त कर्मणि इति बहुमततरम् ।

N. B.—Sita pacifies Ramchandra saying that by the right of primogeniture he is the person to hold the sradh-ceremony ; and hence the ceremony performed by him is to be taken into account first be it simply done with fruits roots and water ; and the same done by Bharat with royal pomp will be no doubt esteemed by the departed king, but will very likely be relegated to a subordinate position in comparison with yours. Rama in the next sloka accepts the argument of Sita but advances that this will also go to set the departed soul a-weeping, as he will thereby be reminded of the banishment of his eldest and most beloved son.

रामः—मैथिलि !

फलानि दृष्ट्वा दर्भेषु स्वहस्तरचितानि नः ।

आरितः वनवासं च तातस्तत्रापि रोदिति ॥ ६ ॥

Prose.—मैथिलि ! तातः दर्भेषु नः स्वहस्तरचितानि फलानि दृष्ट्वा (नः) वनवासं आरितः (सन्) तत्रापि रोदिति ।

Eng. — Maithili ! surely the departed king will weep thus

being reminded of our banishment by the fruits arranged (placed) with our own hands on the Kusa grass.

Beng. राय—देखिनि ! पिता कुशेर उग्नर आमादेर ब्रह्म विष्णु फलराखि दर्शन करिआ आमादेर बनबाग अग्रण करिआ सेथाने रोदन करिबेन ।

Tika.—‘ततः’ पूजनौयः स्वर्गस्थः राजा ‘दभे’षु कुशेषु कुशानाम् उपरि इत्यर्थः ‘नः मनः स्वहस्तरचितानि’ आत्महस्तेन विन्यस्तानि ‘फलानि’ इह वनवासं आरितः ‘अनेन’ अस्माकम् अरण्ये अवस्थानम् मनसि कृत्वा इत्यर्थे ‘तत्रापि’ स्वर्गेऽपि ‘रोदिति’ रोदित्यति [इति भविष्यत्सामीप्ये लट्] । यः पिता वनवासम् अस्माकम् स्तुत्वा भृशम् हरोद स अस्माक्तं ग्राहविधिप्रकारेण वनवासम् आत्मा स्वर्गेऽपि रोदन-परायणो भविष्यति ।

Notes

1. स्वहस्तरचितानि—स्वस्य (or स्वः) हस्तः इति इतत्, कर्मधा वा । तेन रचितानि सञ्जीकृतानि इति इतत् । Qual फलानि ।

2. वनवासम्—वनवाससमिति सुप् सुपा ।

3. आरितः—आ + णिच् + क्त ; आरयति इति णिच् रूपम् । Here आ, implies ‘to recollect’ and there is no आधान implied (उत्कण्ठा-पूर्वकअरण्य) here, so the root is not मित is णिच् by the ganasutra & “आ आधाने” । Also see our notes in मानस्य स अरयति in Rat.

(ततः प्रविशति परिव्राजकवेषो रावणः)

[Then enters Ravana in the guise of a mendicant]

रावणः—(आत्मगतम्) एषमोः

नियतमनियतात्मा रूपमेतद् गृहीत्वा,

स्वरवच्छतवरे राघवं वञ्चयित्वा ।

स्वरपदपरिहीणां हव्यधारामिवाहं

जनकनृपसुतां तां हर्तुं कामः प्रयामि ॥ ७ ॥

Eng.—Rav.—(To himself)—Oh ! licentious as I am, I have adopted this form to play foul with Ramchandra who has full control over his passions, but who has courted my enmity by killing Khara, and thereby to carry away the the daughter of the king Janaka just like the offering of ghee done without the correct pronunciation of the text.

Beng. रावण (स्वगत)—एहैये आमि अजितेन्द्रिय तहै एहै रूप धारण करिया आमि, जितेन्द्रिय एवं खरैर विनाश करण जह्नु आमार सहित ज्ञातवैर रामचन्द्रके प्रेताहित कविया शुद्ध मन्त्रोच्चारणहीन झुताहतिर त्राय जनकराजनन्दिनीके हरण करिते ऐच्छुक हऐया चनियाहि ।

Tika.—‘अर्नियतात्मा’ अनियतः अजितः अवशीकृतः आत्मा इन्द्रियाणि मनो वा यस्य स इति अजितेन्द्रियः अहम् ‘एतद्रूपम् परित्राजकवेषम् गृहीत्वा’ धारयित्वा ‘नियतं’ जितेन्द्रियं ‘खरवधकृतवैरं’ खरस्य वधेन विनाशेन कृतम् आचरितम् उत्पादितं वैरं शत्रुता येन तादृशम् ‘रामं वञ्चयित्वा प्रताप्यं स्वरपदपरिहीणाम्’ स्वरैश्च उदात्तानुदात्त-स्वरिता इति त्रयाणाम् स्वरभेदानाम् शुद्धोच्चारणेन तथा पदेन मन्त्रवर्णं च परिहीणाम् रक्षिताम् अशुद्धस्वरौच्चारणेन तथा विकलपदोच्चारणेन च सङ्ग प्रदत्ताम् इत्यर्थः ‘हव्य-धारामिव’ हव्यस्य हवनौयस्य घृतस्य धाराम् आहुतिम् इव ‘तां जनकनृपसुताम् हर्तुं-कामः’ अपनेतुमनाः प्रयामि अभिसरामि । अयम् भावः—सुष्ठु मन्त्रोच्चारणेन तथा सम्यगुदात्तादिस्वरौच्चारणेन च रक्षिता घृताहुतिः देवताम् उपगच्छति [“अग्नौ प्राप्ता-हुतिः सम्यगादितामुपतिष्ठते”, “अग्निमुखा वै देवाः” ’स इह वैषुगच्छति’ इति] यदि सा आहुतिः पूर्वं प्रकारेण रक्षिता न भवति तर्हि सा असुरराक्षसप्रवृत्तिभिर्ह्रियते । अत्र अरस्य घृताहुतिरिव पवित्रा सीता, सा च रामिण रक्षिता । तस्मात् काला यदा रामं दू-

‘मिथ्यामि तदा सा अरक्षिता भवेत् । तत्काले रक्षीव’शोदभूत खलु अहं यादृक् स्वर-
पदपरिहीणां घृताहुतिम् हरामि तादृगेव रामविहीनाम् सीताम् अपि हर्तुम् अभिलाषी
सन् उपसर्पामि । उपमालङ्कारः । रामोऽव स्वरपदेन सङ्ग सीता च हव्यधारया सङ्ग
उपसीयेति । मालिनीवृत्तम् ॥

Notes

1. Remark.—The stage-direction is defective here in all the printed editions; this whole speech of रावण up to अनुज्ञास्यामि should be आत्मगत । Otherwise his disparaging saying as अनियतात्मा, or disclosure of his motive beforehand is unjustified. In that case his aim will be frustrated. So we read आत्मगतम् here.

2. अनियतात्मा—नि + यम् + त् कर्मणि नियतस्त्वस्मादन्योऽनियतः इति नञ् समासः । अनियतः आत्मा (मनः) यस्य स इति बहु । Qual. अहम् understood. As I am so, hence I will do such heinous offence and carry away a chaste wife of another.

3. नियतम्—जितेन्द्रियम् ; adj to Ram ; or It means surely निश्चितम्, and qualifies वञ्चयित्वा । As he is my enemy, so I will surely deceive him. This is better, for रावण should not think highly of राम his enemy ।

4. खरवधकृतवैरम्—खरस्य वधः इति इतत् । तेन कृतमिति इतत् । खरवधकृतं वैरं शब्दं ता येन or यस्मिन्, तम् इति बहु ; adj to रामम् । Khara was the head of Ravana's forces at दण्डकारण्य । He was killed by Rama. Hence Rama was his enemy. '

6. स्वरपदपरिहीणाम्—स्वरः प्राथम्येन उदात्तादि । पदं सन्धवर्णः । स्वरश्च पदं च स्वरपदे इति द्वन्द्वः ; ताभ्याम् परिहीणा, ताम् इति इतत् । adj. to हव्यधाराम् ।

7. हव्यधाराम्—हवाम् = देवतीह्येन दत्तं वृत्तम् । ह्यते अनेन इति कर्ण-

वाचेः यत्प्रत्ययः । or कर्मणि यत् । तस्य धारा तामिति इतत् । This is compared to जनकवृत्तसुता । इत्यधारा accompanied by proper pronunciation of right vedic mantras brings success and drives away evil spirits (cp “वाधस्व दूरे निवृत्तिम्”—R. 1.24.9) otherwise it is appropriated by Rakshasas. Comp “दुष्टोन्मत्तः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तन्मयेमाह । स वाग्वचो यजमानं हिनस्ति यथेन्द्रशब्दं स्वरतोपराशात्” Bhashya. The उपमा is appropriate in point of time and place. See Tika. Also see “हरामि रुदतौ वालाम् अमन्त्रोक्तामिवाहुतिम्” SI. 15.

8. जनकवृत्तसूताम्—जनक एव वृत्तः इति कर्मधा । तस्य सुता तामिति इतत् ।
obj to हर्तुकामः ।

9. हर्तुकामः—हृ + तुम् = हर्तुम् ; हर्तुंकामः यस्य वह् । कामशब्दे मनः-
शब्दे च परे सति तुमुन्प्रत्ययस्य मकारलोपोभवत् बह्वोहौ, see “तुङ्गामसनमोरपि” ।
हर्तुम् कामः वासना यस्य सः इत्येव अर्थः । adj to अहम् ।

10. प्रयामि—प्र + या + लट् निप् । I approach.

(एरिक्रम्य अधो विलोक्य) इदं रामस्य आश्रमपदद्वारम् ।
यावदवतरामि । (अवतरति) यावदहमपि अतिथिसमुदाचारम्
अनुष्ठासयामि । (प्रकाशम्) अहमतिथिः कोऽत्र भोः ।

रामः—(श्रुत्वा) स्वागतमतिथये ।

रावणः—स्त्राधु विशेषितं खलु रूपं स्वरेण ।

रामः—(विलोक्य) अये भगवान् । भगवन् ! अभिवाद्ये ।

रावणः—स्वस्ति ।

रामः—भगवन् ! एतदासनमासयताम् ।

रावणः—(आत्मगतम्) कथमाज्ञप्त इवास्मि अनेन ।

(प्रकाशम्) वाङ्म् । (उपविशति) ।

रामः—मेधिलि ! पाद्यमानय भगवते ।

सीता—जं अथयत्तो आणवेदि । (निष्क्रम्य प्रविश्य)
इमा आवो । [यत् आर्यपुत्र आज्ञापयति । इमा आपः] ।

रामः—शुश्रूषय भगवन्तम् ।

सीता—ज अथयत्तो आणवेदि । [यदार्यपुत्र आज्ञापयति]

रावणः—(मायाप्रकाशनपर्याकुलो भूत्वा) भवतु भवतु ।

Eng. Rav,—(Walking round and looking below) This is the entrance to the site of Ram's hermitage. Then let me descend (alights). Now I on my part, should adopt the manners of a guest. I am a guest—who is here ?

Ram.—(Having heard) welcome to the guest.

Ravan.—His frame has been well kept pace by his voice ; or rather his voice has lent an additional charm to his complexion.

Ram.—(Having looked) Oh Respectable one. Venerable Sir, I salute thee.

Rav.—Good be to you.

Ram.—Venerable sir ! this is the seat for you.

Rav.—(To himself) how it that I am ordered by him ;
(aloud) well, (takes his seat).

Ram.—Maithili ! bring water for the washing of this venerable one's feet.

Sita.—As my noble husband commands. (Going out and entering) here is water.

Rav.—Wait upon (or attend to ; or render service to) this respectable one.

Sita.—As my noble husband commands.

Rav.—(being afraid, lest his stratagem is disclosed) enough !
enough ! (stop please ! stop !)

Beng.—(পরিক্রমণ করিতে করিতে নিম্নদিকে দৃষ্টিপাত করিয়া)
এইত রামের আশ্রমগৃহদ্বার । তাহা হইলে অবতরণকরি । (অবতরণ)
এইবার আমি অতিথিসমুচিত আচারের অনুষ্ঠান করি । (প্রকাশে) আমি
অতিথি ! কে আছেন এখানে ! রাম—(শ্রবণান্তে) অতিথির স্বাগত !
রাবণ—রূপ স্বরের দ্বারা বেশ ভাল তাবেই বিশেষিত (উৎকর্ষযুক্ত)
হইয়াছে । রাম—(দেখিয়া) ও ভগবান্ । ভগবন্ প্রণাম । রাবণ—মঙ্গল
হৌক । রাম—ভগবন্ ! এই আসনে উপবেশন করুন । রাবণ—
(স্বগত) একি ! এ যেন আদেশ করিতেছে । (প্রকাশে) আচ্ছা ।
(উপবেশন করিলেন) । রাম—মৈথিলি ! পাদপ্রক্ষালনার্থ জল
আনয়ন কর । সীতা—আর্য্যপুত্রের যেরূপ আদেশ । (বাহির হইয়া
পুনঃ প্রবেশ করিয়া) এইযে জল । রাম—ভগবানের শুশ্রূষা কর ।
রাবণ—(মায়া প্রকাশভয়ে ব্যাকুল হইয়া) থাক্ ! থাক্ !

Tika.—‘অতিথিসমুদাচারম্’ অতিথিনা যহণীয়ম্ সম্যক্ আচারম্ ।
‘সামু বিষ্মিতং রূপং স্তব্ধং’ অস্য কণ্ঠস্বরেন অস্য রূপং সুস্থভাবেনৈব বিশিষ্টতা
আপন্ন। অর্থঃ—অস্য রূপম্ সৌন্দর্যম্ সম্ভবতঃ এব দর্শনায়ম্ । যহা অস্য
রূপম্ বপুঃ সমাভিন এব সুন্দরম্ । অস্য কণ্ঠস্বরঃ অপি মধুরঃ । অতএব অস্য
কণ্ঠস্বরঃ মধুরঃ সন্ অস্য সম্ভবসুন্দরে বপুঃ কিমপি বৈশিষ্ট্যম্ (অধিকতরমাধু-
র্যম্) আপাদিতবান্ । যহা অন্যঃ কস্বিদপি অর্থঃ কৰ্ত্তুং শক্যতে, স যথা—অস্য
মধুরেণ স্বরেণ অস্য মধুরং রূপম সমর্থিতং—যাটক্ অস্য সুন্দরং বপুঃ তাটগেব অস্য
মধুরঃ স্বরঃ অতঃ উভযোঃ সুস্থএব সামন্ত্যম্ দৃশ্যতে । [পরম্ অত্র প্রথমার্থন্তু
সাধীযান্ ইতি মন্ত্যামস্তি বচন] । ‘অভিষাদয়ে’ প্রথমামি । ‘কথম আশ্রমঃ’ ইত্যাদি—
অস্মৈ নাম্ আসনযহণার্থম্ অর্থঃ যতি পরং ইষ্টগেব অস্য প্রভাবশালিত্বম্ যত্ মন্যে
অহম্ সন্তু অনেন আসনযহণার্থম্ আদিত্যে । অত্র রাবণঃ স্বমনসি রামস্য
ভক্তকৰ্ম্মণিব বিবেচয়তি । ‘পাশম’ পাদপ্রক্ষালনার্থং জলম্ । ‘স্মৃণুয’ স্মৃণুী ক্রুহ
অবস্থাদিবিবাহনৈ পরিচর । ‘মায়া প্রকাশনপর্য্যাকুলীভূতা’ ব্যবসঃ মায়াবা(কপ-

टेन) एव परिव्राजकवेषं गृहीत्वा आयातः । सीता यदि अस्य पादौ स्पृशेत् तर्हि अजितेन्द्रियस्य तस्य लालसाप्रभावात् कम्पादिकामविकाराः आविर्भूताः भवेयुः, तथा सति अस्य स्वरूपप्रकाशः स्यात्—तत् खलु मामृतं इति एतदर्थमेव पर्याकुलः शङ्काकुलः वञ्चलः (भौतः) भूत्वा । ‘माया’ कपटम् । कपटवेषः । ‘तस्याः प्रकाशनम् स्वरूप-प्रकाशः । तेन तस्मात् आकुलः अधीरः इत्यर्थः । एव भूत्वा रावण आह “भवतु भवतु” [अवश्यमेतत् अत्र । सम्भ्रमं हिरुक्तिः] । सीताकृता सेवा मे न प्रवर्त्तताम् इत्यर्थः ।

Notes

1. आश्रमपदहारम्—आश्रमस्य पदम् स्थानमित्यर्थः इतत् ; तस्य हारमिति इतत् । Nom. to वर्त्तते or भवति understood. यावद्योगे “अवतरामि” इत्यत्र भविष्यति लट् ।

2. अतिथिसमुदाचारः—अविद्यमाना तिथिर्यस्य स इति बहु । यहा अतति व्रततं गच्छति इति अत + इथिन् = अतिथिः । तस्यः (तथोग्यः) समुदाचारः इति इतत् । सम् + उद् + आ + वर + षञ् । Obj. of अनुष्ठामि । Note that अनुष्ठामि in लट् should be more appropriate here ; for लट् is to be used in connection with अवश्य यावत् to denote futurity, See the rule “यावत् पुरानपातयात् लट्” ।

3. आतथयं—सम्प्रदाने ऋथौ acc. to भाष्य, thus अतिथये सागतं भवतु । or कर्मणि ऋथौ by the rule “क्रियार्थोपपदस्य च कर्मणि स्थानिनः” । वञ्ची is also correct in such cases.

4. विशेषितम्—वि + शिष् + णिच् + क्त कर्मणि । In Tika we have explained this वाक्य with ref. to Rama ; it may also be taken to refer to Ravana. Ravana says मम रूपं परिव्राजकरूपं स्वरेण सागतशब्द-स्वरेण साधु विशेषितम् सम्मानितम्, and is glad that his trick is not detected.

5. साधु—adv. modifying the verb विशेषितम् ।

6. आस्राताम—आस + लोट ताम कर्मणि । Nom. तया or भवता ।

7. आश्रतः—आ + श्रप् चुरादि क्त कर्मणि । आश्रपित also. I am ordered as if. See Tika.

8. भगवते—सम्प्रदाने ऽर्थी or कर्मणि ऽर्थी as in अतिथये ; or Acc to Vritti—क्रियायोगे चतुर्थी by the dictum—क्रियाशङ्कणमपि कर्तव्यम् See ante. It is usual to offer पाय, आसन &c to a guest.

9. शुश्रूष—शुश्रूषां कुरु इति शुश्रूषाशब्दात् णिच् + लोट हि = टिलीप with इष्टवद्भावात् by “प्रातिपदिकात् धात्वर्थे णिच् वङ् लमिष्टवच्” । or श्रु + सन् णिच् (स्वार्थे) + लोट हि । See Act IV. शुश्रूषस्व will serve the purpose equally well without णिच् and will be better.

10. मायाप्रकाशनपर्याकुलः—मायायाः प्रकाशनमिति इत् । तस्मात् पर्याकुलः इति सुपसुपा । See Tika. भवतु is an अव्यय here meaning “well” or “enough”.

11. Remark.—Here put the stagedirection “प्रकाशन” before अङ्गमतिथिः though not seen in any edition ; otherwise the address is out of place. See also Remark under sl. 7.

(रा) इयमेका पृथिव्यां हि मानुषीणामरुन्धतो ।

यस्या भर्तृति नारीभिः सत्कृतः कथ्यते भवान् ॥ ८ ॥

Prose.—पृथिव्याम् इयं हि मानुषीणाम् मध्ये एका अरुन्धतो (तत्पुल्या पतिव्रता) । यस्याः भर्ता इति (हेतोः) भवान् नारीभिः सत्कृतः (इति) कथ्यते । यद्वा भवान् सत्कृतः (जनैः) इति नारीभिः कथ्यते ।

Eng.—Amongst the females of the world this one alone is Arundhati, being whose husband you are esteemed by ladies so runs the report.—(Or being whose husband you are held in respect—So remark the ladies).

Beng.—पृथिवीते मानवीगणेर मध्ये हेनिहे केवल अरुन्धती वीर
श्री वलिशाहे आपनि रमणीगणेर अङ्कार पात्रे एकरूप बना हय ।
(अथवा) वीहारे श्री वलिशाहे आपनि (जनगणेर) अङ्कार भाजन
एहेकरूप नारीगण वलिशा धाकेन ।

Tika.—‘पृथिव्याम् जगति इयं’ सीता हि नूनं मानुषीणां मध्ये एका अरुन्धती
अरुन्धतीतुल्या पतिव्रता । [अरुन्धती हि वशिष्ठस्य पत्नी पातिव्रत्येन सा सर्वजन-
पूजितासीत् । तस्याम् स्वर्गे प्रस्थितायाम् सत्याम्] इयं सीता एव सर्वासाम्
रमणीनां मध्ये अधुना अरुन्धत्याः गौरवजनकम् आसनम् अधिकरोति इत्यर्थः ।
[भवतः खलु गौरवम् एष एव प्रकाशयति—] ‘यस्याः’ पतिव्रतायाः अरुन्धती-
कल्यायाः ‘सीतायाः भर्ता पतिः इति’ अनेनैव हेतुना ‘भवान् नारीभिः सत्कृतः’
आहृतः इति (जनैः) कथ्यते प्रकाशयते । यद्वा अस्याः एव सासी भवान् इति
अनेनैव हेतुना भवान्—जनैः सत्कृतः इति नारीभिः सर्वाभिः मङ्गलाभिः कथ्यते ।
पतिव्रतायाः सीतायाः गौरवेण तव गौरवम् इति भावः ।

Notes

1. मानुषीणाम्—निर्द्धारे षष्ठी ।
2. अरुन्धती—It means here अरुन्धतीतुल्या । Pred. इयम् ।
Arundhuti was the devoted wife of वशिष्ठ as स्वाहा was of अग्नि,
comp” ददर्श वशिष्ठसन्वासितमरुन्धत्या स्वाहयेवहविभुर्जम्”—Rag. I.
3. सत्कृतः—सत् + कृ + क्त कर्मणि । आदरानदारयोः सदसती इति सत्
इत्यस्य गतिसञ्ज्ञा । See Tika Thus Ravana avoids Sita’s पदादिसेवा
to keep his disguise in tact, and to gain Rama’s confidence
by extolling Sita as a chaste lady to him.

रामः—तेनहि आनय. अहमेव शुश्रूषयिष्ये ।

रावणः—अयि ! छायां परिहृत्य शरीरं न लङ्घयामि ।
वाचानुवृत्तिः खलु अतिथिसत्कारः । पूजितोऽस्मि । आस्यताम् ।

रामः—वाढम् । (उपविशति)

Eng. Ram.—Then bring water I shall render services.

Ravan —Well, I do not like to avoid the shadow and (at the same time) transgress the body. To please a guest with sweet words is the right (or real) way of (according the rites of) hospitality. I have been honoured ; please take your seat.

Ram. — Very ' good. (sits down).

Beng. —राम—तबे निये एग, आमिहे शुक्रवा करिब ।

रावण—ओहे छाया परिहार करिया शरीर लज्जन करिते चाहि ना । बाकोबारा ठुष्टि बिधानहे (यथार्थ) अतिथि सत्कार । आमि पूजित हईयाछि । आपनि बसुन । राम—उत्तम । (उपवेशन करिनेन) ।

Tika.—'तेन हि' तथा सति 'आनय' आपः आनय अङ्गम् एव शुश्रूषयिष्ये' पाद्यादिदानेन सेविष्य । अयि क्षायामित्यादि—'क्षायाम्' प्रतिविम्बम् 'परिहृत्य' परि-
वर्ज्य 'शरीरम्' कायम् 'न लङ्घयामि' न अतिक्रमितुमिच्छामि । अयमर्थः—क्षाय
हि वस्तुनः नित्यानुगामिनो, तां परित्यज्य न कोऽपि शरीरम् लङ्घयितुं शक्नोति,
तद्वत् सीता अपि नित्यमेव रामानुगामिनी इति सा तस्य क्षया इव । तां सीतां
परित्यज्य (सीताकृतम् शुश्रूषां विहाय) शरीरम् तस्याः कायभूतं रामचन्द्रम् न
लङ्घयामि पीडयामि, तस्याः कायभूतेन रामचन्द्रेण विहितं सेवाम् न गृहीष्यामि ।
अतएव यथा मया सीतया करणीया सेवा परित्यक्ता तद्वत् त्वयैव विधेया सेवा
परित्यक्तव्या । तेन हि शुश्रूषणेन अलम् इति भावः । अत्र कोऽपि ध्वनिः विद्यते
सतु एवं रूपः—क्षायाम् परित्यज्य सीतां विहाय शरीरं रामचन्द्रं न लङ्घयामि
न विचोदयामि । सीताम् खलु आदौ अपनीय पश्चात् त्वया सहयोत्सेया इति भावः ।
'वाक्कायकृतिः' वाक्केन अनुवर्त्तनम् सुमिटेन वाक्केन एव तुष्टिसाधनम् खलु
यथार्थत एव अतिथिसत्कारः अतिथिपूजा । तत्र सुमिटवाक्केन अहं पूजितोऽस्मि

सम्मानितोभयामि) [तथाहि "दृष्टानि भूमिरुदकं वाक् चतुर्थी च सूचता । एतावपि सतां गेहिनोच्छिद्यन्ते कदाचन"] ।

Notes

1. शुश्रूषयिषी — शु + मन् + णिच (सार्धे) + लृटसे। or शुश्रूषा नामधातु + णिच + लृटसे। "णिचश्च" इत्यात्मनेपदम्। See act IV. sl. 19 and ante.

2. वाचा—करणे तृतीया। Comp "भवतीनां सूश्रुतयैव गिरा कृतमातिथ्याम्" in Sak I.

3. कथां परिदृश्य शरीरम् न लङ्गयामि—कथा being अलङ्घनीय its origin शरीर will also be see, Now—See Tika here for significance,

4. अतिशिसत्कारः—अतिथेः सत्कारः इति दृष्टम्।

5. वादम्—An अवयव implying स्वीकार (assent),

रावणः—(आत्मगतम्) यावदहमपि ब्राह्मणसमुदाचार-मनुष्ठास्यामि । (प्रकाशम्) भोः काश्रपपीतोऽस्मि । साङ्गी-पांगवेदमधीये, मानवोयं धर्मशास्त्रम्, माहेश्वरम् योगशास्त्रम्, वार्हस्पत्यमर्थशास्त्रम्, मेधातिथेर्न्यायशास्त्रम्, प्राचेतसं आह-कल्पं च ।

रामः—कथं कथं आहंकल्पमिति ।

रावणः—सर्वाः श्रुतीरतिक्रम्य आहंकल्पे स्पृहा दृष्टिता । किमेतत् ?

रामः—भगवन्, भ्रष्टायाम् पितृमत्तायाम् आगमः इदानी-मेव ।

Eng. Ravan—(to himself) Now I shall shew the man-

ners of a Brahman (or exhibit Brahmanical manners) (Aloud) well ! I am born in the line of Kasyapa. I have gone through the Vedas with all their subsidiaries and supplements, the Dharma sutras or code or institute of Manu, the work of yoga or Tantra shastra of Maheswar, the polity by Brihaspati, the Logic by Medhatithi (Gotama), and the ritualistics pertaining to Sradh ceremony by Prachetas.

Ram.—What ! what ! the ritualistics pertaining to Sradh !

Ravan.—You have shown eagerness in the ritualistics pertaining to Sradh to the exclusion of all other branches of study. What is the matter ?

Ram.—This is now the scripture since I have lost my father,

Beng. রাবণ—(স্বগত) আমিও এখন ব্রাহ্মণোচিত আচারের অনুষ্ঠান করি। (প্রকাশ্যে) ওহে আমি কাশ্যপগোত্র। সাদ্রোপাঙ্গ বেদ, মনুপ্রণীত ধর্মশাস্ত্র, মাহেশ্বর যোগশাস্ত্র বা তন্ত্রশাস্ত্র, বৃহস্পতি-প্রণীত অর্থশাস্ত্র, মেধাতিথি বা গোতমরচিত লায়শাস্ত্র, এবং প্রচেতা মুনির শ্রাদ্ধকর অধ্যয়ন করিয়াছি। রাম—কি কি শ্রাদ্ধকর। রাবণ—মমস্ত শাস্ত্র অতিক্রম করিয়া শ্রাদ্ধকরে শ্রদ্ধা দেখাইতেছেন—ইহার কারণ কি ? রাম—ভগবন্, পিতার মৃত্যু হইলে এই শাস্ত্রেরই ত প্রয়োজন।

Tika.—‘ব্রাহ্মণসমদাচারম্’ দ্বিজোচিতম্ আচরণম্। অনুষ্ঠাস্থানি করি-
ষামি [যাবদযৌগি লুডথ্য লটযুক্তঃ ইতি প্রায়ুক্তম্। অনঃ অনুতিষ্ঠানি ইত্য-
দান্ন সাধীযান্ পাঠঃ]। ‘সাক্ষীপাল্লবেদম্’—অন্নানি অ ভদ্রান্নানি অ নৈঃ সঙ্ক-
ষতঃ বেদান্। বেদাঃ অন্নানঃ=অন্নক্, স্যাম যজুরর্থং বসতি। তেষাং বেদানাম্ অঙ্ক-

अङ्गानि, यथा—शिक्षा (pronunciation and phonetics), कल्पः (ritualistics), व्याकरणम् (grammar), निरुक्तम् (lexicon) छन्दः (prosody) ज्योतिःशास्त्रम् च (astronomy)। उपाङ्गानि च चत्वारि—यथा, पुराणम् (history), न्यायः (Logic), मौर्षासा (the vedic philosophy) धर्मशास्त्रम् च (works on law, sociology and religious functions). एतैः खलु शास्त्रैः सह चतुरः वेदान् 'अहम् अधीये' अधुनापि पठामि—ततः पठितवान् इत्यर्थः गम्यते । यद्वा अतीतसामीप्ये लट् । सद्यः एव एतेषाम् अध्यायनम् समाप्तम् इति भावः । [ननु अन्यत् किमपि शास्त्रम् त्वया अधीतम् इत्याह ?—] मानवीयम् मनुना प्रोक्तं स्मृति-शास्त्रम् । माहेश्वरं महेश्वरेण रचितं योगशास्त्रम् चित्तवृत्तिनिरोधादिविज्ञापकं शास्त्रम्, योगमार्गनिर्देशकं तन्त्रशास्त्रं वा, मेधातिथेः मेधातिथिययितम् गीतमरचितम् इत्यर्थः न्यायशास्त्रम् तर्कशास्त्रम् । 'प्राचितसम्' प्राचितसा मुनिना रचितं 'आह्वकल्पम्' आह्वविधिवोधकं शास्त्रम् मया अधीतम् ॥ 'सर्वाः समस्ताः श्रुतोः शास्त्राणि' [श्रुतिशब्देन "वेद" इत्येवम् बोधयति । परम् स्मृतिशास्त्रादीनाम् अपि वेदमूलकत्वात् अत्र श्रुति-शब्देन सर्वाण्येव शास्त्राणि लब्धान्ते] । 'अतिक्रम्य' वृत्तक्रम्य ॥ 'मष्टायाम्'—मष्टायाम् 'पितृमत्तयाम्' सपितृकतायाम्, पितरि स्तुते इत्यर्थः । 'इदानीम्' पितृहीनावस्थायाम् 'एष आगमः' एतत् खलु आह्वकल्पम् प्रयोजनम् इत्यर्थः ॥

Notes.

1. ब्राह्मणसमुदाचारम्—ब्राह्मणस्य समुदाचारः तम् इति इतत् । obj to अनुष्टासामि । See Tika also for gram. here.

2. काश्यपगोत्रः—काश्यपम् गोत्रम् यस्य स इति बहु । कश्यपस्य इदम् इति काश्यपम् अण् प्रत्ययः ।

3. साङ्गीपाङ्गम्—अङ्गानि च उपाङ्गानि च इति अङ्गोपाङ्गानि । अत्र इतरं तर एव । तैः सह वर्त्तमानम् इति बहु । Qual. वेदम् । For Angas and उपाङ्ग of Veda—See Tika.

4. अधीये—अधि + इ + लट्, ए । अतीतसामीप्ये लट् । See Tika.

5. मानवीयम्—मनोरपत्यं पुमान् इति मनु + अण् (औत्सर्गिक) = मानवः

मनुपुत्रः भृगुः ; मानवेन भृगुना प्रकाशितम् इति कृप्रत्ययः शैविकः । ततः मानवीयम् ।

The code of Manu as promulgated by his son ordisciple भृगु ।

6. माहेश्वरम्—महेश्वरेण प्रोक्तम् or तत आगतम् इति महेश्वर + अण् = माहेश्वरम् । Qual. योगशास्त्रम् ; implying the science of yoga or Tantra sbastra as promulgated by Maheswar, the योगीश्वर ; or माहेश्वरम् means तन्त्र or चिकित्साशास्त्र &c come down from महेश्वर ; and then योगशास्त्र = original aphorisms of yoga and not पतञ्जलि-कृत योगानुशासन । This shows Bhasa's seniority to पतञ्जलि ।

7. बाह्यंताम - बहस्पतिना प्रोक्तम् तस्य इदम् इति वा ण्यप्रत्ययः । यहा बहस्पतिः कर्म इति यक् by "पत्यन्तपुरोहितादिभ्यो यक्" । Qual अर्थशास्त्रम् । This is referred to in कौटिल्य अर्थशास्त्र and in Mahabharata, and बहस्पति was the first writer of अर्थशास्त्र ।

8. प्राचीतसम्—प्रचेतसा प्रोक्तमित्यादि अण् ; qual. शाङ्ककल्पम् । प्राचीतस अट्टि is cited in many legal works.

9. शाङ्ककल्पम्—शाङ्कसंक्रान्तम् शाङ्कस्य वा कल्पम् कल्पसूत्रम् इति शाकपाणिं वादि ।

10. मेधातिथिः न्यायशास्त्रम् = It is logical aphorisms of गौतम । Mahabharata santiparvan मोक्षधर्म has called गौतम as मेधातिथि (see chap. 359) ; Dr. Satish ch. Vidyabhusan has also corroborated this point. So there is no reason to detect the postetior limit of the date of Bhasa here.

11. अतिकल्प—अति + क्रम् + ल्यप् ; = उपेक्षा ।

12. स्पृहा—स्पृह + अङ् fem ; आगृहातिशयः । Ravana wonders how Rama has shown so much regard for शाङ्ककल्प excepting other shastras, and asks him "एतत् वस्तु किं स्यात्" (what is the matter).

13. वष्टायाम्—adj to पित्रसत्तायाम् । अनश् + क्त + fem आ ; ७मी ।
वष्टायाम् इत्यर्थः ।

14. पित्रसत्तायाम्—पितृ + मतृप् = पितृमान् ; तस्य भावः इति तल् = पितृ-
मत्ता । तस्यास्मिन् । भावे ७मी ।

रावणः—अलं परिहृत्य । पृच्छतु भवान् ।

रामः—भगवन् ! निवपनकियाकाले केन पितृंस्तर्पयामि ।

रावणः—सर्वं श्रद्धया दत्तं श्राद्धम् ।

रामः—भगवन् ! अनादरतः परित्यक्तं भवति । विशेषार्थं
पृच्छामि ।

रावणः—श्रूयताम् । विरूढेषु दर्भाः, ओषधोषुतिलाः, कलायं
शकीषु, मत्स्येषु महाशफरः, पक्षिष्वार्घ्राणसः, पशुषुगोः खड्गो
वा इत्येते मनुष्याणां विहिताः ।

Eng. Ravan.—Away with your reserving ; ask please
(what you like).

Ram. — Venerable sire ! what shall I offer to the manes at
the time of Nivapana ? (i.e offering of water, cakes and the
like)

Ravan.—Anything offered with respect may constitute
the Sradh offering.

Ram.—Venerable sir ! what is offered with disrespect is
discarded (by the manes) ; I want to know the full parti-
culars here (or I want to know the articles which are
especially offered).

Ravan.—Then pay attention please ; Kusa amongst the
grass, sesamum amongst the pulses, kalaya amongst the

lettuces, Mahasafara amongst the fish, Bardhanasa among the birds and either cow or rhinoceros amongst beasts—are specially recommended for manes.

Beng.—রাবণ—পরিহার করিতেছেন কেন ? (গম্ভীৰ্ণ হইতেছেন কেন ?) জিজ্ঞাসা করণ। রাম—ভগবন্! শ্রদ্ধাঞ্জলি প্রদানকালে কোন দ্রব্যদ্বারা পিতৃগণের তর্পণ করিব ? রাবণ—শ্রদ্ধা সহকারে প্রদত্ত সব কিছুই ত শ্রদ্ধা। রাম—ভগবন্! অনাদর পূর্বক প্রদত্ত হইলে তাহা (পিতৃগণের) পরিত্যজ্য হয় তাই বিশেষ করিয়াই জিজ্ঞাসা করিতেছি (কোন্ কোন্ বস্তু বিশিষ্টভাবে প্রদানের ব্যবস্থা আছে তাই জিজ্ঞাস্ত)। রাবণ—ভূমিতে উৎপন্ন তৃণশুল্কের মধ্যে কুশ, ঔষধির মধ্যে তিল, শাকের মধ্যে কলায় শাক, মৎস্যের মধ্যে মহাশফর, পক্ষির মধ্যে বাব্রাণস পক্ষী, পশুর মধ্যে গরু অথবা গভার—ইহাই মনুষ্যের পক্ষে বিহিত।

Tika.—অলং দুরিত্ত্ব্য শ্রদ্ধাকল্পৈশ্চ পিতৃভ্যাং পরিত্যক্তং অলম্ প্রযোজনং ন ভবতি। যন্ত প্রপুংসুচিসি তন্ত পুচ্ছং চ। নিবপনকালি পিতৃন্ চহ্মিয়া উদকাক্ষলিপ্রদানসময়ে কৈব কৈঃ বস্তুভিঃ ‘তর্পয়ামি’ তর্পয়িষ্যামি ইতি ভবিষ্যৎসামীপ্য লট্ ॥ সর্বং যন্ত কিঞ্চিন্নাম বস্তু শ্রদ্ধয়া পিতৃভ্যো দত্তম্ তদেব শ্রদ্ধম্ ভবতি। শ্রদ্ধা প্রদেয়ং দ্রব্যং ভবতি। শ্রদ্ধয়া দত্তম্ শ্রদ্ধমিতি উক্তো যন্ত কিমপি বস্তু শ্রদ্ধয়া দাতুন্ শক্তং যাতু ভবন্তি ইত্যর্থঃ। ‘অনাদরতঃ’ অনাদরাৎ অশ্রদ্ধয়া প্রদত্তম্ বস্তু পরিত্যক্তং পিতৃভিঃ অযাচ্ছ্যং ভবতি, [‘ইত্যঙ্গ’ লানানি পরম্—] বিশেষার্থঃ ‘অস্মিন্ বিষয়ে বিশেষজ্ঞানাথ’ম্ শ্রদ্ধাং যানি স্তু বস্তুনি বিশেষ্য প্রদেয়ানি তানি বিজ্ঞাতুমিচ্ছ্যঃ ‘অঙ্গ’ পৃচ্ছামি। ‘বিদুর্দেব’ ভূমিজাতৈশ্চ তৃণৈশ্চ দর্ভাঃ কুশাঃ, ‘ঔষধৌষ’ ফলপাকাস্তৃকৈশ্চ তিলাঃ। কলায়ম্ কালশাকবিশেষঃ [? মটর কলাই ইতি বঙ্গভাষা]। মহাশফরঃ—মৎস্যবিশেষ (চক্ক পুটো মাছ ?) বাব্রাণসঃ—পক্ষিবিশেষ, রক্তপাদমুখচন্দ্রযুক্তঃ পক্ষী। খড়্গঃ—গম্ভীৰ্ণকঃ [গম্ভীৰ্ণ ইতিভাষা] মানুষাণাং সঙ্কল্পে বিদিতাঃ শ্রদ্ধাং প্রদানার্থং শাস্ত্র-জ্ঞেয়ভিঃ নির্দিষ্টাঃ।

Note.

1. अलं परिहृतम्—श्राद्धकल्पस्य आगमं परिहृत्य अलं प्रयोजनं नास्ति ।
प्रतः श्राद्धविषयं भवान् यथेष्टं पृच्छतु ।
2. निवपनक्रियाकालः—कालाधिकरणे ७मी । निवपनस्य क्रिया इतत् ; यद्वा
निवपनम् एव क्रिया इति कर्मधा । तस्य कालः इति इतत् ।
3. अनादरतः—पञ्चम्यां तसिः । अनादरात् ; इति ५मी ; or अनादरम्
प्राश्रित्य इति ल्यबलोपे ५मी ।
4. विशेषार्थम्—विशेषाय इदम्—तद् यथा तथा इति नित्यसमासः ।
5. विरुद्धेषु—निर्द्धारि ७मी ; एवम् सर्वत्र बोधाम् ।

रामः—भगवन् ! “वा” शब्देनात्र अवगतमन्यदप्यस्तीति ।

रावणः—अस्ति प्रभावसम्पाद्यम् ।

रामः—भगवन् ! एष एव मे निश्चयः ।

Eng. Ram.—Venerable Sir ! from the (utterance of the)
particle “or”, I understand that there is more.

Ravan.—yes ; there is ; but it is available through might
only.

Ram.—Venerable sir ! This is my (firm) determination.

Beng.—राम—भगवन् “वा” এই শব্দটোতে বুঝিতেছি যে আরও
কিছু আছে । রাবণ—আছে ; তবে তাহা শক্তিদ্বারা লভ্য । রাম—
ভগবান্ এই আমার স্থির সিদ্ধান্ত ।

Tika.—वाशब्देन गोः खड्गो वा इत्यत्र कथितेन “वा” इति विधेयिकाव्ययेन
अवगतम् ज्ञातं मया यत् अन्यदपि [सामान्यं नपुंसकम्] गावं खड्गं च वर्जयित्वा
अन्योऽपि कथित् प्रदेयः जन्तुरस्तीति । ‘प्रभावसम्पाद्यम्’ प्रभावेन आत्मनः शक्त्या एव
सम्पाद्यम् लभ्यम् आनीतव्यम् इत्यर्थः अनात् अस्ति । निश्चयः सङ्कल्पः । पितृन्
प्रभावशब्देन द्रव्येण तर्पयामि इति मे निश्चयः सङ्कल्पः ।

Notes

1. বাশ্বেদে—বা ইতি শব্দ; সহস্রপা। করণে তৃতীয়া।
2. অন্যত—সামান্য নপুংসকমিতি স্ত্রীবাচিন্ ন নির্দেয়ঃ।
3. প্রভাবসম্পাদ্যম্—প্রভাবেণ সম্পাদ্যমিতি ইতৎ।
4. নিশ্চয়ঃ—নিশ্ + চি + প্। সিদ্ধান্তঃ = সঙ্কল্পঃ। Rama resolves to offer প্রভাবসম্পাদ্য জীব to his father, for that will prove his extreme শ্রদ্ধা in the matter.

ভবয়স্মাস্তি সান্নিধ্যং যদেতৎ সাধয়িষ্যতি।

ধনুর্বাঁতপসি শ্রান্তি, শ্রান্তি ধনুষি বা তপঃ ॥ ৮ ॥

Prose.—তপসি শ্রান্তি ধনুর্বা (অস্তি)। ধনুষি শ্রান্তি তপো বা (অস্তি)
ভবয়স্মা সান্নিধ্যমস্তি (যদি ইতিশেষঃ)। যদি এতৎ সাধয়িষ্যতি।

Eng—Austerities failing, my bow exists; and my bow failing austerities;—I have access to both of these; of course if what you say be available by any of these two, (or if, what you speak may satisfy my departed ancestor.)

Beng, তপস্তার অসাধ্য হইলে ধনু এবং ধনুর অসাধ্য হইলে তপস্তা—এ উভয়েরই সান্নিধ্য (যোগাযোগ) আখ্যাত আছে। অবশ্য যদি এ দুয়ের দ্বারা উহা সাধ্য হয়। অথবা যদি ভবৎ কথিত বস্তু পিতৃগণের তৃপ্তি সাধন করিতে পারে।

Tika.—‘তপসি’ তপস্যায়া: প্রভাবে ‘শ্রান্তি’ তদ্বস্তন: লাভে অসমর্থো সতি ধনু: (অস্তি), যদি তপস্যায়া তৎ প্রভাবসম্পাদ্য বস্তু, ন লভ্যমিতি তর্জিঁ মে ধনুবা তৎ লভ্যং স্যাদিত্যর্থঃ। অথবা ‘ধনুষি’ ধনু: প্রভাবে ‘শ্রান্তি’ তদ্বস্তন: লাভে অসমর্থো সতি ‘তপঃ’ তপস্যায়া: প্রভাবো নে অস্তি। [জৌকিকপ্রভাবস্য ধনু: তথা অলৌকিকস্য তপস: ইতি—] ‘ভবয়স্মা’ ইদৌরপি ‘সান্নিধ্যম্’ ময়ি যোগ: ‘অস্তি’। যদি যে এতৎ তপস: তদ্বা ধনু: আত্মতরৎ সাধয়িষ্যতি ভবৎকথিত বস্তু সাধয়িতুম্ (সম্পাদয়িতুম্)।

शचाति । [यद्वा यदि एतद् भवत्कथित वस्तु, पितृणाम् तृप्तिं साधयिष्यति उत्-
पादयिष्याम] ।

Notes

1. तपसि—भावे ङसो by the rule “यस्य च भावेन भावलक्षणम्” ।
2. श्रान्ते—श्रम् + क्त कर्त्तरि । Adj to तपसि ; also adj to धनुषि ।
3. धनुषि—भावे ङसो ।
4. साधयिष्याति—साध + लृट् स्याति । Nom. एतत् । See Prose and Tika ; or constre thus (मयि) उभयस्य सान्निधामस्ति, यदि (यतः) तपसि श्रान्ते धनुषा धनुषि श्रान्ते (सति) तपः वा एतत् (प्रभावसम्पाद्यवत्,) साधयिष्याति i. e. I have both तपोबल and बाहुबल whereby I will get the object achievable by चातबल वा ब्रह्मबल ।

रावणः—सन्ति । हिमवति प्रतिवसन्ति ।

रामः—हिमवतीति । ततस्ततः ।

रावणः—हिमवतः सप्तमशृङ्गे प्रत्यक्षस्थाणुशिरःपतित-
गङ्गाम्बुपायिनो वैदूर्यश्यामपृष्ठाः पवनसमजवाः काञ्चनपाश्वी
नाम, मृगाः—यैवैखानसबालखिलग्रनैमिश्रीयादयोमहर्षयश्चिन्ति
मात्रोपस्थितविपन्नैः शूद्राण्यनि अभिवर्द्धयन्ति ।

Eng Ravan.—Yes, there are objects achievable by prowess.
They live in the Himalayas.

Ram.—In the Himalayas ! Then, what then ?

Ravan—In the seventh peak of the Himalayas, there
are deers known as Kanchan-parsa who sip the water of the
Ganges, falling down upon the head of the visible deity
Mahadeva (or Mahadeva appearing in visible form), and whose

backs are (the hind-portion of whose bodies are) as green as the topaz, and whose speed is just like that of the wind ; they appear and meet their death as soon as they are thought of by sages like Vaikhanasa, Balakhilyas and Naimisiya (dwellers in the Naimisaranya); and the said sages perform their sradh ceremony with them (i.e. their flesh).

Beng.—রাবণ (প্রভাবসম্পাদবস্ত্র) আছে। তা হিমালয়ে আছে।
রাম—হিমালয়ে? তারপর। রাবণ—হিমালয়ের সপ্তম শৃঙ্গে মূর্তিমান
মহাদেবের মস্তকে নিপতিত গঙ্গাবারিপানকারী, বৈদূর্য্যমণির শ্রায়
শ্রামবর্ণ পৃষ্ঠদেশ, পবনতুল্য বেগধারী কাঞ্চনপার্শ্ব নামে খ্যাত মৃগ আছে,
বৈখানস বালখিল্য নৈমিয়ারণ্যবাসিপ্রভৃতি মুনিগণ চিন্তা করিবামাত্রই
তাহারা উপস্থিত হইয়া মৃত্যুমুখে পতিত হয় এবং উহাদের দ্বারাই
(উহাদের মাংসদ্বারাই) ঐ মুনিগণ শ্রাদ্ধ নির্বাহ করেন।

Tika.—‘প্রত্যচ্ছায়াশিরঃপতিতগঙ্গামুপাধিনঃ’—সান্নাত্ অবস্থিতঃ যৌ
মহাদেবঃ—তস্মা যত্ শিরঃ সূঁড়া তত পতিতম্ যত্ গঙ্গামু গঙ্গাবারি, তত্ পাতু শ্রীল
যেধা তাড়শাঃ। ‘বৈদূর্য্যশ্রামপৃষ্ঠাঃ’—যেধা পৃষ্ঠদেশাঃ বৈদূর্য্যমণিরিব শ্রামবর্ণাঃ
ভবন্তি। ‘পবনসমজবাঃ’—পবনতুল্যবেগশালিনঃ, কাঞ্চনপার্শ্বা নাম সৃমাঃ সন্তি।
বৈখানসবালখিল্যনিমিশীয়াদয়ঃ—বৈখানসঃ মুনিবিশেষঃ; বালখিল্যঃ সূত্রকায়ঃ
পুরাণাদিত্যৈঃ মুনিবিশেষঃ। নৈমিশীয়াঃ—নৈমিষারণ্যবাসিনঃ স্তম্ভয়ঃ। ‘চিন্তিত
মাত্রোপস্থিতবিপন্নঃ’—তৈঃ মুনিभिঃ চিন্তিত এব ইতি চিন্তিতমাত্রম্—যদ্বা চিন্তিত
চিন্তা। চিন্তামাত্রাণ উপস্থিতাঃ মুনীনাং সমচমনাগতাঃ তথা বিপন্নঃ মৃত্যুঃ প্রাপ্তাঃ।
তাড়শাঃ তৈঃ সৃগৈঃ ‘শ্রাদ্ধানি’ অভিবজ্জয়ন্তি’ সম্পাদয়ন্তি তে মুনয়ঃ ॥

Notes.

1. সন্তি - অস + লট সন্তি। Its Nom. is প্রভাবসম্পাদবস্ত্রাণি। And
these বস্তু are to be found in the হিমালয়ে।

2. प्रत्यक्षस्याणशिरःपतितगंगाम्बुपायिनः—adj to सृगाः । प्रतिसुखलमण्योः इति प्रत्यक्षम्, अव्ययीभावः । ततः अर्शं आद्यच्=प्रत्यक्षः directly visible. प्रत्यक्षः यः स्याणुः इति कर्मधा ; or अक्षि प्रतिगत इति प्रत्यक्षः प्रादितत् । प्रत्यक्ष-स्याणोः शिरः इति इतत् । ततः पतितम् इति उतत् सङ्गसुपा वा । तादृशं गङ्गाम्बु इति कर्मधा । [गङ्गायाः अम्ब इति इतत्] । तत् पातुं शीलं येषां ते इति णिनिः ताच्छील्ये=प्रत्यक्षस्याणशिरःपतितगंगम्बुपायिनः—उपपदतत् । स्याणु is a name of siva. स्याणुवत् निश्चलस्थितिध्यानमाश्रित इति स्याणुः । See also sect Upanishada.

3. वैदूर्यश्यामपृष्ठाः—वैदूर्यमिव श्यामम् इति उपमानतत् । तच्छृङ्गम् पृष्ठं तेषां ते इति बहु । Here उपमानतत् comes by the rule “उपमानानि सामान्यवचनैः” ।

This shows their lovely appearance and the previous epithet indicates their purity due to pure livelihood.

3. पवनसमजवाः—पवनेन सम इति ततत् । तादृशः जवः वेगो येषां ते इति बहु । This epithet shows their power of speed. Qual. सृगाः । Construe—एतादृशाः सृगाः सन्ति । विपन्नेः येः—नमिश्रीयादयो आह्वानि अभिवर्धयन्ति ॥ Thus येः has करणे र्था ।

4. काञ्चनपार्श्वीः—काञ्चनम् पार्श्वं येषां ते इति बहु । These are golden-flanked deer or antelope. Qual. सृगाः ॥ नाम is an अव्यय here denoting प्राकाश्य=celebrity.

5. वैखानसवालखिल्य—नैमिश्रीयादयः—वैखानसाश्च (सुनयः) वालखिल्याश्च नैमिश्रीयाश्च—इति हन्समासः । ते आदयः (आदौ वा) येषां ते इति बहु । Qual. महर्षयः ॥ नैमिश्र + क् = नैमिश्रीय । नैमिषारण्यनिवासिनः इत्यर्थः । वैखानस and वालखिल्य are mighty powerful sages mentioned in the Ramayana, Puranas and Mahabharata. Srutis declare—these were born of Prajapati Brahman's नख and खोम ; and

वालखिल्यः were pigmy (thumb-like) in size as well among these ; comp “प्रजापतेर्नखलोमजाः । येनखासे वैखानसा ये वालासे वालखिल्याः” । Again वालखिल्य were 60,000 in number and they carried on penance on the branch of a वटवृक्ष being अधोमुख (See Maha. Adi). But as these particular types of sages had no connection with Sradh ceremony, so better we propose to take these to mean varieties of sages adopting वानप्रस्थ वा सन्नास in various methods ; comp “किमनया वैखानसं व्रतमाप्रदानात्” in Sak. I. and “वैखानसो वानप्रस्थः । विखानसा प्रोक्त न मार्गेण वर्त्तते इति शेषः” ; also “वानप्रस्थश्चतुर्भिः—वैखानसः उदुत्थरः वालखिल्यावनेवासी तल्लक्षणेन चोचते । वनस्थो वालखिल्यो यो वसेदल्लक्षणेन चोचरम्” ।

नैमिशियाः—sages residing in the नैमिश वा नैमिष forest where Srauti related the भारत to sages assembled there. The forest is so called because a sage here destroyed a whole legion of demons in the twinkling of an eye (निमेष) । नैमिशे स्थिता इति नैमिश + कृ शक्ति = नैमिशियाः । कृ here comes by the rule “ह्रडाच्छः” ।

6. महर्षयः—महान् ऋषिः इति कर्मधा । ते । Nom to अभिवर्द्धयन्ति । Here महत् becomes महा with आत् added by the rule—“आत्माहृतः समानाधिकरणं जातोऽययोः” ।

7. चिन्तितमावोपस्थितविपद्भिः—चिन्ति + क्त कर्मणि । चिन्तितमेव इति चिन्तितमावम्—नित्यसमास of the मयूरव्यंसकादि class । चिन्तितमावम् उपस्थितः इति सङ्गुपा । तादृशशक्तौ विपद्भ्यश्चेति कर्मधा । यद्वा—चिन्ति + क्त भावे = चिन्तितम् i.e. चिन्ता । चिन्तितम् एव इति चिन्तितमावम् = चिन्तामावमित्यर्थः । तेन उपस्थिताः इति ततत्—सङ्गुपा वा । Rest as above. ते । Qual. है । The Rishis are not to kill them, their very thought

bring them there and they appear before them and die of themselves to come to their service. विपन्न—वि + पद् + त्त कर्त्तरि ।

8. अभिवर्द्धयन्ति—अभि + वृध् + णिच् + लट्, अन्ति ; निर्वाहयन्ति इत्यर्थः ।

By such काञ्चनपार्श्व मृग, the rishis augment their आइकिया, and the manes attain the status of gods thereby.

(रा) तैस्तर्पिताः सुतफलं पितरोलभन्ते

हित्वाजरां स्वमुपयान्ति हि दोष्यमानाः ।

तुल्यं सुरैः समुपयान्ति विमानवास-

मावर्त्तिभिश्च विषयैर्न वलाद् प्रियन्ते ॥१०॥

Prose.—तैः तर्पिताः पितरः सुतफलं (पुत्रोत्पत्तिफलं) लभन्ते, जरां हित्वा दोष्यमानाः स्वम् उपयान्ति हि । सुरैस्तुल्यं विमानवासमुपयान्ति । आवर्त्तिभिः विषयेषु वलात् न प्रियन्ते ।

Eng. Satisfied (satiated) with these (i.e. the flesh of the said deer) the manes (really) obtain the fruit of gaining a son; and indeed having discarded old age and infirmity they climb up to heaven in resplendence, and live in lofty cars or mansions like those of the gods. They are never forcibly entangled in the ever-changing material objects.

Tika—‘तैः’ काञ्चनपार्श्वानां मांसैः ‘तर्पिताः पितरः सुतफलम्’ पुत्रस्य उत्पत्तिफलं पुत्रजन्यलाभफलमिति यावत् लभन्ते ; अपि च जराम् वार्हेक्यं तथा वृद्धजनोचितताम् अशक्तिं च ‘हित्वा’ परित्यज्य ‘दोष्यमानाः’ तेजःप्रदोषाः प्रदीप्तकलिवराः इत्यर्थः नित्ययौवनवशात् इति भावः सन्तः ‘स्वम्’ स्वर्गम् ‘उपयान्ति हि’ । [तत्र किं कुर्वन्ति ?] सुरैस्तुल्यं देवसमं ‘विमानवासम्’ विमानम् उच्चगृहम् तत्र वासम् उपयान्ति प्राप्नुवन्ति । ‘आवर्त्तिभिः’ पुनः पुनः आवर्त्तनशीलैः संसारधामकैः चिरपरिणामिभिः इति भावः विषयैः इन्द्रियभोग्यैः पदार्थैः ‘वलात् न प्रियन्ते’ न वध्यन्ते, वञ्चा न भवन्ति । प्राक्तनवस्तुभिः सक्ताः न भवन्ति ; चिरं स्वर्गमधिवसन्ति इति भावः । वसन्ततिलकवर्णम् ॥

Notes

1. तेः—Refers to काञ्चनपार्श्वं मृग । अनुक्तकर्त्तरि वा करणे श्या ।
2. तर्पिताः—लप्+णिच्+क्त कर्मणि ; adj to पितरः ।
3. सुतफलम्—सुतस्य पुत्रोत्पत्तेः फलम् इति इतत् । “पुत्रःपिण्डप्रयोजनम्” इति पुत्रस्य जन्मनि फलम् खलु पिण्डलाभः । स च पिण्डलाभः (एतैः मृगैः) सुष्टुरूपेण एव घटते इति भावः । In other words this पिण्डलाभ causes them to rise to higher regions.

4. हिला—हा+क्ताच् । Its obj. is जराम् । It is difficult to ascertain what जरा means here. The पितृपुरुष are dead and what can be their जरा ? It evidently means जीर्णता वा क्षीणता, वा end of सुकृत after which the पितृपुरुष again comes down to earth (cp क्षीणे पुष्ट्ये मर्त्तलोकं विशन्ति) ; if they are तर्पित with such मृग they abandon their क्षीणपुण्यता and go to divine regions quite shining like gods ; वा जरांहिला means abandoning the जरा of संसार and becoming निर्जराः i.e., a god ; and निर्जरम् is a synonym of god, and thus this epithet is an exposition of their attainment of the state of god. Mr. Kale says probably जरा means the last period of their life as पितृ at the end of which have to come back to this world, cf “नाकस्य पृष्ठं ते सुकृतेऽनुभूत्वा इमंलोकं ह्यनन्तरं वा व्रजन्ति”—Mundaka.

खम् उपयान्ति—From पितृलोक they go to the दुर्लोक which is called a higher region.

5. दीप्यमानाः—दीप (दिवादि आत्मनेपदी)+शानच् कर्त्तरि । Pred to पितरः । हि is here an अव्यय meaning ‘indeed’ (certainty),

6. विमानवासम्—विमाने वासः तन्निति सङ्गसुपा । विमानम्—उच्चगृहम् ।
cf. “उच्चैः विमानानि उन्नतानि समभूमिकमवयन्ति । विमानोऽस्त्री देवयाने

सप्तमूर्त्तौ च यादवः ।" इति मेघदूतटीकायां सन्निहायः । Thus विमान means a sevenstoried house—i. e. a lofty mansion. This is the meaning here ; or it may mean a car, i.e., पितृ go to heaven and there get a station in a special car as in the case of gods. But prefer the first expl.

7. आवर्त्तिभिः—आवर्त्ति तुं शोलं घेषां तैरिति आ + वृत् + णिन् ताच्छील्यं कर्त्तरि । That which causes जनन, मरण and संसारभ्रमण । Qual. विषयैः ।

8. विषयैः—प्राकृतिकैः इन्द्रियभोग्यैः वस्तुभिः ; अनुक्ते कर्त्तरि श्या ।

9. वलात्—बलमाश्रित्य इति ल्यब लोपे प्रसौ । हंतौ व प्रसौ ।

10. भ्रियन्ते—धृ + कर्मणि लट् अन्ते । Agrees with उक्तकर्म-पितरः ।

रामः—मैथिलि !

आपृच्छ पुत्रकृतकान् हरिणान् द्रुमांश्च

विभ्यं वनं तव सखीर्दयिता लताश्च !

वत्स्यामि तेषु हिमवद्गिरिकाननेषु

दीप्तैरिवोषधिवनैरुपरञ्जितेषु ॥ ११ ॥

Prose.—हे मैथिलि ! तव पुत्रकृतकान् हरिणान्, द्रुमांश्च, विभ्यं, वनं, दयिताः सखीः लताश्च आपृच्छ । दीप्तैरिव ओषधिवनैरुपरञ्जितेषु तेषु हिमवद्गिरिकाननेषु वत्स्यामि । (वा—दीप्तैः ओषधिवनैरुपरञ्जितेषु इव तेषु इत्यादि) ।

Eng.—Ho Maithili ! bid adieu to these deer and plants your adopted children as well as to the Mt. Vindhya, the forest and your beloved friends, the creepers ; I shall now reside in the forest on the mountain Himalayas that are tinged with the shrubs of herbs which are as it were burning (or that are as it were tinged with the shining herbs).

Tika.—‘तव पुत्रकृतकान्’ कृत्रिम-पुत्रान् पुत्ररूपेण प्रतिपादितान् इति यावत्, ‘हरिणान् द्रुमान् हत्तान् च’ (तथा) ‘विन्ध्यं पर्वतं, वनं’ पञ्चवटीवनं ‘दयिताः, प्रियासखीः खताश्च ‘आपृच्छ’ गच्छामि इति कथयित्वा आत्मन्यस्व । दौर्भेदिव अग्नि-प्रज्वलितेरिव औषधिवनैः’ ज्योतिर्लतागुल्मैः ‘उपरञ्चितेषु’ आत्मनः प्रभया उज्ज्वलीकृतेषु तेषु ‘हिमवदगिरिकाननेषु’ हिमालयपर्वतवनेषु ‘वत्स्यामि अधुना अहं वसतिं करिष्यामि । यदा—दौर्भेः स्वप्रभया उज्ज्वलैः औषधिवनैः ज्योतिर्लतागुल्मैः उपरञ्चितेषु संक्रान्तराशिषु इव तेषु—इत्यादि । वसन्ततिलकं वृत्तम् ।

Notes

1. पुत्रकृतकान्—adj. to हरिणान् द्रुमान् च । कृत एव कृतकः अन्याथे कन् ; कृत्रिमः इत्यर्थः । कृतकः पुत्रः इति कृतकपुत्रः, पक्षे पुत्रकृतकः । कर्मधा । “कङ्काराः कर्मधारये” इति विकल्पेन पूर्वनिपातः (?). But the difficulty is that the word कृतक is not included in the list of कङ्कारादि । So better take it as भयूरव्यसकादि giving पुत्रकृतकः । Or expound it as पुत्रशसौ कृतकश्च इति कर्मधा ; also compare our notes under “पुत्रकृतको पदवीं मृगस्त”—Sak IV. 16. Also cp. “यव द्रमा अपि सृगा अपि वन्धवोये”—Uttaracharitam.

2. दयिताः—दय् + क्त + fem. आ ; adj. to सखीः । प्रिया इत्यर्थः ।

3. आपृच्छ—आ + प्रच्छ + लोट हि । It means आत्मन्यस्व, यातुमान्नां याचस्व &c. According to strict grammar, it should have been आपृच्छस्व—by the rule “आङिनु प्रच्छोः” ; compare “आपृच्छस्व प्रियसखमस्तु तुङ्गमालिङ्गशैलम्”—Megha. But Bhasa as already seen uses such irregular forms, compare also “आपृच्छामि भवते” in Swapna I So it is शिष्टप्रयोगः ।

4. दौर्भेदः—दौर्भ + क्त, adj. औषधिवनैः ।

5. औषधिवनः—औषधोनांवनं तैरिति इतत् । Himalayan regions are औषधिवनैः उपरञ्जित । Compare—भवन्ति यदौषधयो गन्तमतेषूपराः

सुरतप्रदीपाः”—Kalidasa. The epithet suggests that besides काञ्चनपात्रं सग I will have other glittering herbs too of immense value to all and to myself.

6. उपरञ्जितेषु—उप+रञ्ज+णिच्+क्त कर्मणि ।

7. हिमवदगिरिकाननेषु—हिम+वत्पू=हिमवत् । स एव गिरिरिति कर्मषा । तस्य काननेषु इतत् । अर्धि ७मा । 8. वत्स्यामि—वस्+लट्स्यामि ।

सीता—जं अय्यउत्तो आणवेदि । [यदार्थ्यपुत्र आम्नापयति] ।

रावणः—कौशल्यामातः, अलमतिमनोरथेन ! न च ते मानुषे दृश्यन्ते ।

रामः—भगवन् ! किं हिमवति प्रतिवसन्ति ?

रावणः—अथ किम् ।

रामः—तेन हि पश्यतु भवान् !

Eng.—Sita—As my noble lord commands.

Ravan.—Son of Kausalya ! away with your inordinate desire (i.e. with your yearning after too much). Men cannot see them.

Ram—Venerable sir ! do they live in the Himalayas !

Ravan—Yes.

Ram—Then see please.

Tika—‘अतिमनोरथेन’ अत्युच्चाकाङ्क्षा अलम् प्रयोजनं न भवेत् ; मानुषाणाम् असाध्यं वस्तु लब्धुमिच्छया अलम्—किमपि न सिध्येत् इत्यर्थः । [अतिशयितः अतिगतो वा मनोरथः इति शाक-पार्थिवदिः], For कौशल्यामातः—वहु see P. 147 ante. “मातृजन्माटकमातृषु वा” इति वार्त्तिके कात् कक् विकल्पः ।

सौवर्णान् वा मृगांस्तान् मे हिमवान् दर्शयिष्यति ।

भिन्नोमहाणवेगेन क्रौञ्चत्वं वा गमिष्यति ॥ १२ ॥

Prose.—हिमवान् सौवर्णान् तान् मृगान् मे दर्शयिष्यति वा । महाणवेगेन भिन्नो वा क्रौञ्चत्वं गमिष्यति वा ।

Eng.—The Himalaya will either show me the golden deer there or being pierced through the speed of my arrow it will attain the plight of the Krauncha mountain.

Tika. ‘हिमवान्’ हिमालयः ‘सौवर्णान् स्वर्णमयान् तान् मृगान् मे मत्तं दर्शयिष्यति वा’? [इति प्रथमः कल्पः, अन्यथा सति स पर्वतः]—‘महाणवेगेन’ मम शराणां वेगेन ‘भिन्नः’ विदोषः वा ‘क्रौञ्चत्वं’ गमिष्यति’ क्रौञ्चपर्वतस्य दशां प्राप्स्यति । यथा क्रौञ्चगिरिः परशुरामस्य शरिण विदोषं प्राप्तो तद्वत् अयमपि मम शरिण तादृशी भविष्यति । [तथाहि “पुरा किलभगवतो देवात् धूर्जटेः धनुरुपनिषदम् अधोयानेन भृगुनन्दनेन स्तब्धस्य स्पृष्ट्या क्रौञ्चशिखरिणम् अतिनिशितविशिखमुखिन हेलया मृत्पिण्डभेद विभेदः ; ततः एव क्रौञ्चक्रोडादिव सद्यःसमुज्जृम्भिते कश्चिन्नपि यशःचौरानधी निखिलमपि जगज्जालम् आप्लावितमिति कथा श्रूयते “इति मेघदूत-टीकायाम् मङ्गिनाथः ।]

N, B.—Krauncha पर्वत was grandson of हिमालय and son of मैनाक । Puranas also declare—He was pierced by both परशुराम and कार्तिकेय । परशुराम pierced क्रौञ्च being challenged by कार्तिकेय in the matter of धनुर्विद्यानैपुण्य ; also comp ‘गुह्यशक्ति-समाक्रान्तः यथा क्रौञ्चाचलोत्तमः’—अभिषेक II, and Maghaduta I. 59 and our notes there.

Notes

1. सौवर्णान्—सुवर्णेन निर्मितम् इति सुवर्णं + अण् । adj. to मृगान् ।
2. मे—क्रियायोगे सम्प्रदाने चतुर्थी । or कर्मणि ४र्थी ।
3. दर्शयिष्यति—दृश् + णिच् + लृट् स्याति ।
4. महाणवेगेन—मम वाणः इति इतत् ; तस्य वेगः इति इतत् । तेन । करणे इया ।

6. कौञ्चत्वम्—कौञ्चस्य भावः—इति त्व प्रत्ययः । तम्—obj. to गमिष्यति ।
The state of being like Krauncha mount. For Allusion,
See Tika.

रावणः—(स्वगतम्) अहो असह्यः खल्वस्यावलेपः ।

रामः—(दिशो विलोक्य) अये विद्युत्सम्पात इव दृश्यते ।

रावणः—(प्रकाशम्) कोशल्यामातः । इहस्यमेवभवन्तं पूजयति
हिमवान् । एष काञ्चनपार्श्वः ।

रामः—भगवतो वृद्धिरेषा ।

सीता—दिदृश आस्यउत्तो वड्डइ [दिष्टा आर्यपुत्रोवर्द्ध ते] ।

Eng. Ravan—(to himself) Oh ! intolerable, indeed, is
his pride.

Ram.—(Looking around) What ! Something like a
flashing of the lightning is visible (or something appears as
the flash of the lightning).

Ravar.—(Aloud) Son of Kausalya ! seated here, as
you are, you are being honoured by the Himalayas ; this
is Kanchan-parsa (gold-bodied) deer.

Ram.—This is (an exhibition of) your Venerable self's
majesty.

Sita.—I congratulate, my noble husband, on your
glory (prosperity).

Tika.—अस्य रामस्य अवलेपः गर्वः 'असह्यः खलु' । 'विद्युत्सम्पातः इव'
विद्युत्प्रकाशवत्, किञ्चिदसत्तु विद्युत्प्रकाशवत् दृश्यते [इव उपमायाम्] ।
यदा इव उत्प्रेक्षायां । विद्युत्प्रकाशः दृश्यते इत्यङ्गम् उत्प्रेक्षे । रावणमायया
उपस्थापितः काञ्चनपार्श्वं मृगं दृष्ट्वा रामः एवमाह ॥ भगवतः पूजनार्थस्य भवतः वृद्धिः

प्रभावः 'एषा' । पूजनोद्यस्य एव भवतः प्रभावेन अयं काञ्चनपार्श्वः अवागतः इत्यर्थः । 'दिष्ट्या' सौभाग्येन वर्द्धते उन्नतिं गच्छति । तव सौभाग्येनाहम् आनन्दितो भवामीत्यर्थः ।

Notes

1. Remark—भगवतः वृद्धिः—Rama puts enormous confidence on disguised परित्राजकवेषरावण and says that all this is due to his Majesty and Sita also is glad at this, and Ravana takes full advantage of this.

2. विद्युत्सम्पातः—विद्युतः सम्पातः प्रकाशः इति इतत् ; सम् + पत् + घञ् ; Rama takes the glow of काञ्चनपार्श्वस्य as like the flash of विद्युत् । This was brought there by Ravana's Maya.

3. इहस्थम्—इह तिष्ठति य तमिति इह + स्था + क् कर्त्तरि । Qual. भवन्तम् ।

4. दिष्ट्या—अव्यय, वा 3rd sing of the base दिष्ट meaning luck. हेतौ श्या ।

5. Remark.—The story of काञ्चनपार्श्वस्य is our poet's invention to give रावण an opportunity of carrying away Sita. Rama a simple one, so easily believed in a sage's words and was duped. This is how even now so called "Bhandas" cheat good householders.

रामः—न न—

तातस्यैतानि भाग्यानि यदि स्वयमिहागतः ।

अर्हत्येष हि पूजायाम् लक्ष्मणं ब्रूहि मैथिलि ॥१०॥

Prose.—यदि स्वयमिहागतः—तातस्य एतानि भाग्यानि । एष हि पूजायाम् अर्हति । हे मैथिलि ! लक्ष्मणं ब्रूहि । वा—एष हि (आह्वं) अर्हति । हे मैथिलि, (अस्य) पूजायां (विषये) लक्ष्मणं ब्रूहि ।

Eng. If it has automatically come, then it is due to my father's good luck. This is fit to be used in adorations, Maithili please tell Lakshman. (Or—This is fit to be used in sradh. So Ho Maithili, tell Lak. in the matter of its fitness for पितृपूजा) ।

Tika,—यदि स्वयम् इह आगतः—[तर्हि स न मम भाग्यवशात् अपितु] तातस्य [खलु] एतानि भाग्यानि एतादृशम् सौभाग्यम् । बहुवचनेन तातभाग्यस्य गौरवम् प्रदर्शयति रामः । एष काञ्चनपार्श्वः पूजायाम् पितृ-पूजाकर्मेणि अर्हति विनियुज्यते, योग्यो भवति इत्यर्थः । हे मैथिलि । लक्षणं ब्रूहि आह्वय स पूजार्थमेतं सत्कृत्य आनिष्यति । केचित् व्याख्यानयन्ति-एषः अर्हति पूजाम् इति । अतएव हे मैथिलि पूजायाम् अस्य पूजाकर्मेणि, सत्कृत्य आनयनादिकर्मेणि लक्षणं ब्रूहि कथय । पूजनपूर्वकम् अस्य अत्र आनयनम् लक्षणेन कार्यमिति तं ब्रूहि ।

Notes

1. पूजायाम्—विषयाधिकरणे ऽनी । It is better to connect पूजायाम् with अर्हति । This काञ्चनपार्श्वं सग is fit for पितृपूजा i.e. आहु । So tell Lak. to bring it for the purpose.

2. अर्हति—अर्ह + लट् तिप् । योग्यो भवति । Nom. मृगः ।

3. भाग्यानि—गौरवे बहुवचनम् ।

4. Remark—This first exp. of ours is more natural : the alternatives (as in Prose and Tika) are not so natural here. The rendering एषः पूजामर्हति &c is comparatively unconvincing. This सग does not at all behove honour but it is to be befittingly used (सत्कारपूर्वकव्यवहारयोग्य) in पितृपूजा । So पूजा to this divine animal is secondary only. Hence this alternative rendering as in our Tika is not preferred here.

सीता—अय्यउत्त ! णं तित्थअत्तादो उवावत्तमाणं कुलवदिं
पयुगगच्छे हितिसन्दिट्ठो सोमित्ती । [आर्यपुत्र ! ननु तीर्थयात्रात
उपावर्त्तमानं कुलपतिं प्रतुगदगच्छेति सन्दिष्टः सोमित्रिः] ।

रामः—तेन हि अहमेव यास्यामि ।

सीता—अय्यउत्त ! अहं किम् करिस्सम् ? [आर्यपुत्र !
अहं किं करिष्यामि] ।

रामः—शुश्रूषयस्व भगवन्तम् ।

सीता—जं अय्यउत्तो आणवेदि [यदाय्यपुत्र आञ्जापयति] ।

[निष्क्रान्तो रामः]

रावणः—अरे अयमर्घ्यमादायोपसर्पति राघवः । एष
इदानीं पूजामनवेत्त्य धावन्तं मृगं दृष्ट्वा धनुरारोपयति राघवः ।

Eng. Sita.—My noble husband ! You have ordered
Saumitri to welcome (receive) the Kulapati who is retur-
ning from his pilgrimage.

Ram.—Then myself shall go.

Sita.—What shall I do my dear ?

Ram.—Wait upon this Venerable one.

Sita.—As my noble husband commands. (Exit Ram).

Ravan.—Here is Ram approaching with Arghya. Now,
finding the deer flying away in disregard of the offering,
Ram fits an arrow to his bow.

Tika. तीर्थयात्रातः तीर्थयात्रायाः [पञ्चम्यात्सिः] । उपावर्त्तमानम्
प्रत्यागच्छन्तम् 'कुलपतिंप्रतुगदगच्छे' उपगम्य सञ्भावय इति सन्दिष्टः आदिष्टः त्वया
'सौमित्रिः' सुमित्रापुत्रो लक्षणः [सुमित्रा + इज् वाङ्मादिः] । 'पूजां' सत्कारम्
अनपेक्ष्य उपेत्य धावन्तं मृगं दृष्ट्वा । 'धनुरारोपयति' बाणम् धनुवि आरोपयति,
शरासनेशरसन्धानं करोति ।

Notes

1. तोर्यथावातः—तीर्थे यात्रा इति सहस्रपा । तस्मादिदि ५मीस्थाने स्थापितम् ।
2. उपवर्त्तमानम्—उप + आ + वृत् + शानच् । Qual, कुलपतिम् । By this she refers to some कुलपति living there. For कुलपति and its technical meaning “सुनीनादशसाहस्र”...कलपतिः etc.—See our Sak I under कुलपति ।
3. मन्दिष्ठः—सप्त + दिश् + क्त कर्मणि । Nom. त्वया understood.
4. शुश्रूषस्व—शुश्रूषा (शब्द + शिच् + लोट् स्व । “शिचश्” इत्यात्मनेपदम् See P. 380. + P. 326.
5. आरोपयति—आ + रुह + णिच् + लट् तिप् ; alternative form is आरोहयति ।
5. Remark—(a) अयमर्थमादाय उपसर्पतिराघवः—Rama had this अर्थ either (i) since when he asked for जल for पादप्रक्षालण unto the पञ्चिनाजकवेव रावण (cp. “तेन हि आनय, अहमेव शुश्रूषयिष्ये” ante), as the latter dissuaded Sita from doing the same ; for, since then the poet does not say anything of keeping it aside (and so probably this was with him since that time) ; (ii) or, this अर्थ was taken by Rama himself to do सत्कार to the पितृपूजायोग्य मृग, as Lak. was not there, to whom he wanted to entrust this duty (cp “अहमेव हि पूजायां लक्ष्मणं ब्रूहि sl. 13), ; but here the poet does not say anything of Rama's taking of अर्थ again ; so we prefer the first generalisation and explain that he ran with the अर्थ he had with him to offer सत्कार as is due to a उत्सर्गकृत पशु । But it scampered off (धावत्) disregarding the honour or सत्कार that was being rendered unto it (“पूजासनवेत्य धावन्तं मृगं दृष्ट्वा एव राघवः धनुरापरोपयति”) and Rama was dragging the arrow for capturing it.

(b) Note that all this story of काञ्चनपाशं मृग here is our poet's invention to bring about his desired सीताहरण of the play.

अहो बलमहोवीर्यमहो सत्त्वमहोजवः ।

राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत् ॥१४॥

Prose.—अहो बलम् ; अहो वीर्यम् ; अहो सत्त्वम् ; अहो जवः । स्थाने (युक्तम् यत्) राम इति अल्पैः अक्षरैः इदं जगत् व्याप्तम् (भवति) ।

Eng. Oh ! The strength ! O the prowess ! The firmness ! the speed ; that the small number of letters (i.e. only two letters) in the shape of Ram has spread (through) this world is quite legitimate.

Tika.—‘अहो बलम्’ कौटुशी शक्तिः । ‘अहो वीर्यम्’ कौटुक् सामर्थ्याम् ! ‘अहो सत्त्वम्’ कौटुशी च मनसो दृढता ! ‘अहो जवः’ कौटुक् च धावनवेगः ! ‘राम’ इति अल्पैः हाभ्याम् ‘एव’ अक्षरैः, वर्णाभ्याम् ‘इदं जगत् व्याप्तम्—राम इति नाम सर्वेषां जगद्वासिनाम् वदने विचरति इत्यर्थः—इति यत्, तत्, स्थाने न्यायमेव भवति [“युक्तेष्वे साम्प्रतं स्थाने” इत्यमरः] ।

Notes

1. बलम् = All प्रातिपदिकार्थे १मा or ऊह्य भवतिक्रियायोगे कर्तृकारके १मा । बल is physical strength ; वीर्य is internal stamina or valour ; सत्त्व is mentality or मनःशक्ति, and जव is speed.

2. राम—इति योगे प्रथमा by the dictum—कचिन्निपातेनाभिधानम् ।

3. स्थाने—अव्ययमेतत् See Tika and ante ; comp. “स्थाने भवानेकनराधिपः सन् &c”—Kalidasa.

(रा) एष मृगः एकप्लुतातिक्रान्तशरविषयो वनगहनं प्रविष्टः ।

सीता—(आत्मगतम्) अय्युक्तविरहिदाए भयं मे एष उपप्लव । [आर्यपुत्रविरहिताया भयम् मे उत्पद्यते] ।

Eng—Here is the Stag that has gone beyond the range of the arrow by one leap and has entered into the dense forest.

Sita—(to herself) Fear, indeed, comes over me—who am without her noble husband. (or—Being without my husband I am overcome with fear).

Tika.—‘एकप्र तातिक्रान्तशरविषयः’—एकेन प्र तेन लम्बेन अतिक्रान्तः अतिगतः शरविषयः—वाणस्य पतनसीमा येन तादृशः स्रगः ‘वनगहनं’ गभीरम् अरण्यम् प्रविष्टः । आर्य्यपुत्रविरहितायाः—आर्य्यपुत्रात् विच्छिन्नायाः मे सम भयमुत्पद्यते’ सञ्जायते ।

Notes

1. एकप्र तातिक्रान्तशरविषयः—adj to स्रगः । एकम् प्र तम् इति कर्मधा— by the rule ‘पूर्वकालिक सर्वजरत् पुराण नवकेवलाः—’; प्र + क्त भावे = प्र तम् । एकप्र तेन अतिक्रान्तः इति शतत्; शरस्य विषयः (range) इति इतत्; एकप्र तातिक्रान्तः शरविषयः येन स इति बहु— ।

2. वनगहनम्—गहनं वनमिति कर्मधा ! “कङ्कः कर्मधारये” इति सूत्रे पठितानाम् कङ्कःकर्मधारयनाम् आकृतिगण्यत्वसुररीकृत्य गहनमित्यस्य पूर्वनिपातः कथञ्चित् समाधेयः । यदा—गहनं is depth here by लक्षणा । वनस्य गहनम् । or वनञ्च तत् गहनञ्च इति कर्मधा । obj of प्रविष्टः ।

3. आर्य्यपुत्रविरहितायाः—adj to मे; आर्य्यस्य श्वशुरस्य पुत्र इति इतत्; तेन विरहिता इति शतत् । वि + रङ् + णिच् + क्त कर्मणि । यदा—वि + रङ् + क्त कर्त्तरि; तथा सति आर्य्यपुत्रात् विरहिता इति सुप्सुपा । तस्याः । This is कथा of her future separation from आर्य्यपुत्र or Rama.

रावणः—(आत्मगतम्)

माययापहृते रामे सीतामिकां तपोवनात् ।

हरामि रुदतीं वालाममन्त्रोक्तामिवाहुतिम् ॥१५॥

Prose. रामे मायया अपहृते (सति) तपोवनात् रुदतीं वालाम् सीताम्
अमन्त्रोक्ताम् आहुतिमिव हरामि ।

Eng. As soon as Ram is drawn away by dint of magic
(or my stratagem), I shall carry away this helpless and
wailing lady Sita from the penance-grove, just like the
offering thrown without the utterance of incantations.

Tika. 'रामे मायया' कपटेन कौशलेन इति यावत् 'अपहृते' दूरप्रदेशं
मया नीते सति, 'तपोवनात्' अस्मात् इत्यर्थः 'ताम्' असहायाम् 'रुदतीं'
क्रन्दन्तीम् 'वालां' नारीं 'सीताम्, अमन्त्रोक्ताम्' मन्त्रोच्चारणं विना प्रदत्ताम् आहुतिम्
इव हरामि मुष्णामि । आहुतिः खलु मन्त्रोच्चारणसनाया सती देवतां गच्छति ।
मन्त्रं विना प्रदत्ता चेत् सा रक्षोमिः अपङ्गियते । एवम् खलु अत्र रामचन्द्रेण
विरहिताम् अतएव रक्षकहीनाम् सीतां राक्षसः अहम् नूनम् अपनेष्यामि इति भावः ।

Notes

1. रामे—भावे ७मी ।
2. मायया=करणे तृतीया । Rama was dragged away thence
by Ravana's trick and sita was left there all alone.
3. तपोवनात्—अपादाने ५मी ।
4. रुदतीम्—रुद+शतृ ; fem. रया एकवचने । Sita was now
एका (एकाकी) helpless, and wailing through fear of being bereft
of her husband (आर्यपुत्रविरहितायाः (भयसुपद्यतेने), moreover she
was वाला (a girl of tender age—"आषोडशी भवेद्वाला) and unable
to save herself from a demon like Ravana. Such Sita will I
(Ravana) carry away as मन्त्रोच्चारणरहिता आहुति is appropriated
by me (the Rakshasa). See Tika also.
5. अमन्त्रोक्ताम्—मन्त्रेण उक्ता मन्त्रोच्चारणेन सह प्रदत्ता इति ३तत् । न
मन्त्रोक्ता इति नञ्, ३तत् । अत्र नञ् समासे कृते सति विधेयविमर्शदोषः प्रसक्तः ।

सीता—जाव उड़जम् पविसामि । [यावदुजं प्रविशामि] ।
(गन्तुमौहते)

रावणः—(स्वरूपं गृहीत्वा) सीते तिष्ठ तिष्ठ ।

सीता—(सभयं) हं को दाणि अन्नं [हं क इदानीमयम्] ।

रावणः—किं न जानीषे ।

Eng. Sita.—Let me repair to the cottage (attempts to go).

Ravan. (Having assumed his real form) Tarry, Sita, tarry.

Sita.—(with fear)—who is now here ?

Ravan. Do you not know me ?

Tika.—‘इहते’ चेष्टते । तिष्ठ तिष्ठ—त्वरायाम् द्विक्रिः । ‘स्वरूपं गृहीत्वा’ आत्मनः रूपम् राक्षसमूर्तिं परिगृह्य इत्यर्थः । ‘हम्’ इति अव्ययम् सन्धर्मि वा विस्मये वर्त्तते ।

(रा) युद्धे येन सुराः सदानवगणाः शक्रादयो निर्जिता

दृष्ट्वा शूर्पणखाविरूपकरणं श्रुत्वा हतौ भ्रातरौ ।

दर्पाद् दुर्मतिमप्रमेयवलिनं विलोभ्यकलैः

स त्वां हर्तुमनाः विशालनयने प्राप्तोऽस्म्यहं रावणः ॥१६॥

Prose.—येन युद्धं सदानवगणाः शक्रादयः सुरा निर्जिताः, सोऽहं रावणः, शूर्पणखाविरूपकरणं (शूर्पणखायाः वैरूप्यं) दृष्ट्वा भ्रातरौ हतौ श्रुत्वा दपोत् दुर्मतिमप्रमेयवलिनं रामं कलैः विलोभ्य हे विशालनयने, त्वां हर्तुमनाः प्राप्तोऽस्मि ।

Eng.—I am that Ravana by whom were beaten the gods like Sakra, together with the demons, in battles ; having perceived the deformity done unto (sister) Surpanakha, and being told of the death of my brothers (Khara and Dushana), I have come, oh wide-eyed one (oh

one of extensive eyes), (in order) to abduct you by cheating (beguiling) through stratagem Rama of immense prowess who has taken the wrong course out of pride.

Notes

1. सदानवगणाः—दानवानां गणाः इतत् । तैः सह वत्तमाना येते इति तुल्ययोगे बहु ; adj. to सुराः । Not only सुर but दानवगण too was conquered by me.

2. शक्रादयः—शक्रः आदौ (आदितः) येषां ते बहु । Qual, सुराः ।

3. निर्जिताः—निर् + जि + क्त कर्मणि ; construe मया सुराः निर्जिताः ।

4. शूर्पणखाविरूपकरणम्—obj to दृष्टा ; विकृतं रूपम् विरूपम् प्रादितत् ; तस्य करणम्—इतत् ; शूर्पणखायाः विरूपकरणम् इतत् । Obj. of दृष्टा । शूर्पाणि (तत्तुल्यानि like a winnowing fan) नखानि यस्याः सा इति शूर्पणखा without डीष् by 'नखमुखात् संज्ञायाम्' for it is a संज्ञा (name) of Ravana's sister. 'पूर्वपदात् संज्ञायामगः' इति णत्वम् । The story of her नासिकाच्छेदग is too well-known.

5. दर्पात्—हेतौ प्रसी, यद्वा दर्पमाश्रित्य इति ल्यव् लोपे प्रसी ।

6. दुर्मतिम्—दुष्टा मति र्यस्य बहु ; adj. to रामम् । By achieving successes he Rama became elated and could not see through my tricks, so he was now full of विपरीतबुद्धिः । Cp. "विनाशकाले परिमोहिनौ मतिः"—Kirata XIV.

7. अप्रमेयबलिनम्—न प्रमेयः इति अप्रमेयः । नञतत् । प्र + मा + यत् ॥ अप्रमेयं बलमिति कर्मधा । तदस्य अस्तीति इतिप्रत्ययः—तम् ; or better बलमस्यास्तीति इनिः=बलौ । अप्रमेयम् यथा तथा बलौ इति सहसुपेति समासः । Here the बहुव्रीहि समास (अप्रमेयं बलमस्य इति अप्रमेयबल) gives the sense of अप्रमेयबलिन, so अप्रमेयबलिन is bad ingrammar by the dictum "न कर्मधारयात् मत्वर्थीयौ बहुव्रीहिश्चेत् अर्थप्रतिपत्तिकरः" ।

9. विलोभ्य—वि+लुभ्+णिच्+ल्यप् । As Rama was now caught by विपरीतवृत्तिः so I easily duped him by my strategy.

10. विशाललोचने—विशाले लोचने यस्याः सा इति बहु ; सम्बोधनपदम् । The epithet not only reflects Ravan's appreciation of Sita's beauty, but also his regard for her, which here continues up to sl. 19 where, we have “विशालनेत्रे” addressed to Sita.

11. हर्तुं-मनः—हर्तुंम् मनः यस्य स बहु । ह+तुम्=हर्तुंम् । Then मनस् ; now the मकार of तुमुन्—is dropped before काम and मनस् ; See “तुङ्काममनसोरपि” ante—for the rule here. Ravana here gives his परिचय and his intention to carry her away as well ; compare—“यन् विवासिता लोकाः सदैवाभुरराजसाः । अहं सरावशो नाम सीते रजोगणेश्वरः” — रामायण in सीताहरण ।

12. प्राप्तः—प्र+आप्+क्त कर्त्तरि । Pred. to अहम् (which is nom. to अस्मि ॥ अस्+लटमि=अस्मि) । Remark—The students are to remember that whenever one rises against the purity or chastity of a woman or offers insult against स्त्रीशक्ति, then his fall is inevitable ; witness महिषासुरवध and शुम्भनिशुम्भवध due to this अवमानना to भगवती, the highest स्त्रीशक्ति । So Ravana will meet death ere long due to this outrage on Sita, the purest lady serene (उत्पत्तिपरिपूता) ।

सीता—हं लावणोष्णाम् । (प्रतिष्ठते) [हं रावणोनाम्] ।

रावणः—आः रावणस्य चक्षुर्विषयमागता क्व यास्यसि ।

सीता—अय्युक्त ! परिच्छाद्वाहि परिच्छाद्वाहि । सौमित्रो परिच्छाद्वाहि परिच्छाद्वाहि [आर्य्यपुत्र ! परित्रायस्व ! परित्रायस्व ! सौमित्रे परित्रायस्व परित्रायस्व] ।

रावणः—सीते श्रुयताम् मत्पराक्रमः ।

Eng. Sita—What ! Ravana. (Moveson).

Ravan.—Ho ! Once fallen before the eyes of Ravan, where will you fly away ?

Sita.—Protect ! my noble husband ! protect me ; Save Saumitri save me.

Ravan.—Sita, hear of my valour,

Tika.—रावणस्यचक्षुर्विषयमागता—रावणस्य नेत्रपथपतिता 'ल' 'क' कुत्र यास्यसि ।

Notes

1. चक्षु-विषयम्—चक्षुषीः विषयस्तुमिति इतत् । Obj. of आगता ।
2. यास्यसि—या + लट्स्यसि ।
3. मत्पराक्रमः—मम पराक्रमः ; इतत् । उक्तकर्म of श्रूयताम् । Why cry for help to your husband or to Lakshmana, just consider my valour now.

4. परित्रायस्व—परि + वै + णोऽस्व । Note that व is आत्मनेपद, so वाहि in “वाहिमां मधुसूदन” &c. is आर्षप्रयोग । आवेगे or सम्भ्रम द्वाङ्क्तिः ।

(रा—)

भग्नः शक्रः कम्पितो वित्तनाथः कृष्टःसोमो मर्द्दितः सूर्यपुत्रः ।

धिग् भोः स्वर्गं भौतदेवैर्निविष्टम्, धन्याभूमिर्वर्त्तते यत्र सीता ॥

Prose—शक्रः भग्नः (पराजितः) ; वित्तनाथः (कुबेरः) कम्पितः ; सोमः कृष्टः ; सूर्यपुत्रः (यमः) मर्द्दितः (मया) । भोः, भौतदेवैः निविष्टं (अधिभूतं) स्वर्गं धिक् । (किन्तु) भूमिर्धन्या—यत्र सीता वर्त्तते ।

Eng. Indra has been rooted out by me ; the lord of wealth is set to trembling (through my fear) ; the moon has been displaced and the son of the Sun (yama) has been pounded (crushed) by me. Fie upon the heaven—that is inhabited by the cowardly gods ; and blessed is this land where dwells Sita.

Tika.—‘शक्रः भयः’ ‘सूर्यपुत्रः’ रविनन्दनः यमः ‘महिँतः’ मयाविदलितः [अतएव] भोः अहो ‘भौतदेवैः’ भयार्तः सुरैः ‘निविष्टम्’ अधिष्ठितं ‘स्वर्गं’ नाकम् ‘धिक्’ [धिक्शब्दयोगे ‘स्वर्गम्’ इति द्वितीया] । [अधुना स्वर्गः निन्द्यः, परम्—] । ‘भूमिः पृथिवी एव धन्या’ प्रशंसनीया ज्ञाया, [विशेषतः] ‘यत्र भूमौ सीता वसते’ । मया विजितं स्वर्गम् नाहम् आकाङ्क्षामि, अपितु धरणीमधिष्ठिताम् अलोकसुन्दरोम् अजितां त्वामेवाहम् कामये इति भावः ।

Notes

1. भयः—भञ्ज् + क्त कर्मणि । मया भयः इत्यर्थः । Ravana conquered Indra, Kuvera, Moon, Yama. Brahma &c. वित्तनाथः—कुबेरः ।

2. कष्टः—कृष् + क्त कर्मणि । मया कष्टः इत्यर्थः ।

3. सूर्यपुत्रः—सूर्यस्य पुत्रः इति इतत् । It Refers to Yama, the son of विवस्वान् ।

4. महिँतः—सृद् + णिच् + क्त कर्मणि ।

5. भौतदेवः—भौताः देवाः इति कर्मधा ; तैः । भौ + क्त कर्त्तरि ।

6. निविष्टम्—नि + विष् + क्त = कर्मणि । Qual. स्वर्गम् । Fie on स्वर्गं full of timid gods ; and धन्या is धरणी full by my courageous self and specially where a rare beauty like you exists.

सीता—अय्यउत्त परित्ताआहि परित्ताआहि । सौमिक्ती परित्ताआहि परित्ताआहि मम् [आर्यपुत्र ! परित्रायस्व परित्रायस्व ; सौमित्रे ! परित्रायस्व परित्रायस्व माम्] ।

(N. B.—अन्य अनुवादादयः प्रागेव कृताः)

रावणः—रामं वा शरणमुपेहि लक्ष्मणं वा,
स्वर्गस्थम् दशरथमेव वा नरेन्द्रम् ।

किं वा स्यात् कुपुरुषसंश्रितैर्वचोभि-

र्न व्याघ्रं मृगशिशवः प्रधर्षयन्ति ॥१८॥

Prose.—रामं वा लक्ष्मणं वा स्वर्गस्थं नरेन्द्रम् दशरथमेव वा शरणमुपेहि !
कुपुरुषसंश्रितैः वचोभिः किं वा स्यात् ? मृगशिशवः व्याघ्रं न प्रधर्षयन्ति ।

Eng. Take shelter with (or cry aloud) any one (you like), Ram or Lakshman or the departed king Dasarath. What is the good of words referring to these cowardly persons ? Fawns can never over-power a tiger.

Tika.—‘रामं वा लक्ष्मणं वा स्वर्गस्थं नरेन्द्रम् दशरथम् एव वा शरणम् आश्रयम् उपेहि’ गच्छ । कुपुरुषसंश्रितैः—कुपुरुषाः कापुरुषा भीरवः रामादयः तान् संश्रितैः प्राश्रित्य लज्जारितैः वचोभिः “आर्यपुत्र ! मां परिवायस्व” इति एवंरूपैः वाक्यैः केन वा फलं स्यात् भवेत् ? अपि न किमपि भवेत् । [कथं फलं न स्यात् इति उत्तरं पठति—] मृगशिशवः हरिणशवकाः व्याघ्रं शाहं हं न प्रधर्षयन्ति न अभिभवन्ति । एवं तु व्याघ्र इव तीव्रतेजाः ते रामादयस्तु समायै मृगपीतकाः इव अतिदुर्वलाः असहायाश्च अतः अलं तान् आक्रन्द्य इति भावः । प्रहर्षिणौ कन्दः ॥

Notes

1. शरणम्—‘रामम्’ इत्यादीनाम् विधेयपदम् ।
2. उपेहि—उप+इ+लोटि हि । पुराणे “उपेहि” इति आर्षः ।
3. कुपुरुष संश्रितैः—कुत्सितः पुरुषः इति गतिसमासः । तम् संश्रितम् ति रथा तत् or सुपसुपा, for the rule ‘श्रितातीत—’ includes श्रित only and not संश्रित as well and there should be no तदन्तविधि in समास ।
।म्+श्रि+क्त कर्त्तरि । adj. to वचोभिः (which has करणे श्या) ।
4. प्रधर्षयन्ति—प्र+धृष्+णिच्+लट् अन्ति । See Tika

सीता—अय्युत्त परिस्ताआहि परिस्ताआहि ; सीमितो
गस्ताआहि परिस्ताआहिम् ।

(रावणः)—विलपसि किमिदं विशालनेत्रे

विगणय मां च यथा तवार्थ्यपुत्रम् ।

विपुलवलयुतो ममैव योद्धुम्

ससुरगणोऽप्यसमर्थ एव रामः ॥१८॥

Prose—हे विशालनेत्रे, किमिदम् विलपसि । मां च यथा तव आर्थ्यपुत्रं विगणय ; विपुलवलयुतः न ससुरगणोऽपि एष रामः मम (सम्बन्ध) योद्धुम् समर्थः एव ।

Eng.—Oh one of extensive eyes ! (oh wide-eyed one), Why do you wail (weep) ? Take me to be like your husband. This Rama though possessed of immense prowess (or even with a huge army) is unable to fight (cope with) me even if he be joined by the gods (or though he be helped by the gods).

Tika.—‘हे विशालनेत्रे’ आयतलोचने सौते ! ‘किम्’ कथम् नाम ‘इदम्’ एतत् विलपसि उच्चैः क्रन्दसि । [ननु आर्थ्यपुत्रस्य अनुपस्थितौ एव क्रन्दामि इति चेत्—] ‘मां च यथा तव आर्थ्यपुत्रम्’ तव स्वामिनमिव ‘विगणय’ मन्यस्व, भक्तृत्वेन मां वृणु इत्यर्थः । [अहं तव भक्तृपदयोग्यः, कथमिति श्रूयताम्—] ‘विपुलवलयुतः’ प्रभूतशक्तिसनाथः, यद्वा—वलं सैन्यं तेनहि विशालसैन्यदलसमन्वितः स-सुरगणोऽपि देवगणैरपि कृतसाहाय्योऽपि एषः रामः मम मया सह [अत्र मयैष इत्येव पाठस्तु साधोयान्] योद्धुम् विग्रहीतुम् असमर्थः अशक्त एव नूनम् । पुष्पिताया वृक्षम् ॥

Notes

1. विशालनेत्रे—विशाले नेत्रे यस्याः सति सम्बोधने । It implies सौन्दर्यम् ।
2. यथा—इवार्थे प्रयुक्तमव्ययम् ।
3. विगणय—वि + गण + लोट् हि ।
4. विपुलवलयुतः—adj. to रामः । वल is to be better taken as ‘army’. विपुलं वलम् इति कर्मधा । तेन युत इति शतत् । यु + क्त कर्मणि = युतः । वलम् also means शक्ति ।

5. ससुरगणोऽपि—सुराणां गणः इतत् ; तेन सह वर्त्तमानः यः स इति तुल्ययोगे बहु । adj. to रामः ।

6. असमर्थः—समर्थादन्यः इति नञ्-सत् । What to speak of human forces, even divine forces combined with Rama cannot successfully fight me out.

सौता—(सरोषम्) सत्तोसि । [शब्दोऽसि] ।

रावणः—हृहृह ! अहो पतिव्रतायास्तेजः ।

Eng. Sita (angrily) you are cursed by me. (I curse thee).

Ravan. Ho ! Ho ! Ho ! What a spirit (prowess) of the devoted wife !

Tika—‘सरोषम्’ सक्रोधम् । ‘मया शब्दोऽसि’ मया तुभ्यं शापः प्रदत्तः । अवला अहम् दण्डपारुष्यम् अवलम्बितुम् असमर्था अतः वाक्पारुष्यमेव कृतं मया ॥ पतिव्रतायाः—पतिपरायणायाः तेजः शक्तिः इति उपहासयुक्तं सोब्रूणं वाक्यम् ।

Notes

1. सरोषम्—रोषण सह वर्त्तमानम् यत् तत् यथा तथेति बहु । adverb.
2. शप्तः—शप् + क्त कर्मणि । Its अनुक्तकर्त्ता is मया ।
3. पतिव्रतायाः—पतिरेव व्रतं यस्याः तस्या इति बहु । Ravana tauntingly says about her पतिव्रतातेजः । See next sloka also.

(रा) योऽहमुत्पतितो वेगान्नदग्धः सूर्यरश्मिभिः !

अस्याः परिमितैर्दग्धः शब्दोऽसीत्येभिरक्षरैः ॥२०॥

Frose—योऽहम् वेगादुत्पतितः सूर्यरश्मिभिर्नदग्धः—(सोऽहम्) “शब्दोऽसि” इति अस्याः एभिः परिमितैरक्षरैः दग्धः ?

Eng. The very self of mine rushed upwards, in hot speed, but was not yet burnt by the (hot) rays of the sun : and I am, indeed going to be burnt by these few letters of hers (running as) ‘I curse thee’ !

Tika—'योऽहम् वेगात्' जवेन 'उत्पतितः' सन् 'सूर्यरश्मिभिः प्रखरेरपि रविकरैः न दग्धः (सोऽहम् अधुना) "शयोऽसि" इति अस्याः सीतायाः एभिः परिमितैः अल्पे रेव अक्षरैः वर्णैः दग्धः भवेयम्—इति सोपहासं वचनम् ।

Notes

1. वेगात्—वेगमाश्रित्य इति ल्यब्लोपे ५मी । हेतौ वा पञ्चमो ।
2. उत्पतितः—उद्+पत्+क्त कर्त्तरि ।
3. सूर्यरश्मिभिः—सूर्यस्वरश्मिभिः इतत् ; अनुक्त कर्त्तरि वा करणे श्या ।
4. अक्षरैः—अनुक्त कर्त्तरि ङतोया, वा करणे श्या ।
5. परिमितैः—परि+मा+क्त ; adj. to अक्षरैः । Ravana defied Sita's curse in this taunting tone. As he is not burnt down then and there, so he dares to say so. This is meant to intimidate Sita as well. This occurs in Abhi II. 18. also.

सीता—अय्यउत्त ! परित्ताआहि ! परित्ताआहि ! [आर्यपुत्र !
परित्रायस्व परित्रायस्व !]

रावणः—(सीतां गृहीत्वा) भो भो जनस्थानवासिनस्तपस्विनः,
शृण्वन्तु शृण्वन्तु भवन्तः ।

Eng. Sita.—Save me ! my noble husband ! save me !
Ravan.—(Having caught hold of Sita) Hallow ! sages
of Janasthana ! do you all please hear.

Notes

1. जनस्थानवासिनः—जनानां स्थानम् ; तत्र वसन्ति ये त इति णिनिप्रत्ययः । उपपदतत्पुरुष समासः । जनस्थान is the part of दण्डकारण्य where Rishis resided. It was south of Godavari perhaps.

2. तपस्विनः—तपस्+विन् । plural. सम्बोधने १मा ।

Also Note—Janasthan was an extract of land within the jurisdiction of Danadakaranya. It was so named perhaps because it became peopled by the Aryan settlers in the south.

(रा) वलादेष दशग्रीवः सीतामादाय गच्छति ।

चावधर्मे यदि स्निग्धः कुर्याद् रामः पराक्रमम् ॥२१॥

Prose.—एष दशग्रीवः वलात् सीतामादाय गच्छति रामो यदि चावधर्मं स्निग्धः (अनुरक्तः) (तर्हि) पराक्रमं कुर्यात् (विक्रमं प्रदर्शयेत्) ।

Eng. This Dashanana carries away Sita perforce ; if Ram be devoted to the duty of a Khatriya (or to militarism), then let him exhibit his valour.

Tika—‘स्निग्धः’ अनुरक्तः (तर्हि स) पराक्रमम् विक्रमं कुर्यात् प्रदर्शयेत् पराक्रमम् प्रदर्श्य सीतायाः पुनरुद्धारं कुर्यादिति भावः । [‘कुर्यात्’ इति शकिलिङ्] ।

Notes

1. दशग्रीवः—दश ग्रीवाः अस्य स इति बहु । By this Ravana's fierceness is pointed out.

2. वलात्—बलमवलम्ब्य इति ल्यबलोपे प्रसू । वा हेतौ प्रसू ।

3. चावधर्मे—चावः धर्म इति कर्मधा । चावस्य इदम् इति अण्=चावम् । or तस्य धर्मः, इतत् । अधि ७मी ।

4. स्निग्धः—सह+क्त कर्त्तरि । It means अनुरत अनुरक्त वा आसक्त ।

सीता—अयउत्त ! परित्ताआहि ! परित्ताआहि !

रावणः—(परिक्रामन् विलोक्य) अये स्वपक्षपवनोत्क्षेपशुभित-

~~पक्षपवनोत्क्षेपशुभित~~ उचंचुरभिधावत्येष जटायुः । आः तिष्ठेदानोम् ।

Eng. Ravan. (Having eyed while walking round) Oh ! this Jatayu rushes me with his sharp beak, meanwhile agitating rows of trees with (the circulation of) his wings' air. Wait a bit now !

Tika.—स्वपच्च इत्यादि—‘स्वस्य पच्चयोः’ पच्चाभ्यामुद्धतः यः ‘पवनः’ वायुः तस्य स उत्तच्चेपः’ सञ्चालनं ‘तेन चुभितः’ आलोडितः कम्पित इत्यर्थः ‘वनषण्डः’ काननराजिः येन तादृशः, ‘प्रचण्डचक्षुः’ तीव्रौष्ठः ‘एष जटायुः’ अभिधावति मां प्रति इति भावः : आः [इति कोपे], इदानीं तिष्ठ’ ममविक्रमपराभूतः सन् तिष्ठ ।

Notes

1. स्वपच्च इत्यादि—स्वस्य पच्चौ इति इतत् । (स्वौ पच्चौ इति कर्मधारयो वा) ; तयोः पवनः इति इतत् । (स्वपच्चोद्धतः पवनः इति शाकपार्थिवादित्वात् समासो वा) ; तस्य उत्तच्चेपः इति इतत् ; तेन चुभितः इति इतत् । तद्दृशं (चुभितमित्यर्थः) वनषण्डं येन स इति बहु । Q. जटायुः ।

2. चण्डचक्षुः—चण्डा चक्षुर्यस्य स इति बहु ।

Remark (1) चुभितः = चुम् + क्त कर्मणि । अत्र अन्तर्भावितो षिजन्तार्थः । Here the sense of causative is conveyed.

(2) वनषण्डः = वनानां समूह इत्यर्थे षण्डप्रत्ययः । वा षण्ड is खण्ड । वनानां षण्डः, षण्डं वा ।

(र) मदभुजाकृष्टनिस्त्रिंशक्तपच्चतच्युतैः ।

रुधिरैराद्रगात्रं त्वां नयामि यमसादनम् ॥२२॥

(निष्क्रान्तौ) । पञ्चमोऽङ्कः ॥

Prose—मदभुजाकृष्टनिस्त्रिंशक्तपच्चतच्युतैः रुधिरैराद्रगात्रं त्वां यमसादनं नयामि ।

Eng. I shall soon send you to the abode of death with

your body wet with blood dropping from the wound of
your wings out with the sword drawn by my hand.

Tika.—‘मदभुजाकण्टनिस्त्रिशक्तपचचतच्युतेः’ मम भुजिन हस्तेन आकण्टः यः
निस्त्रिशः खड्गः तेन कृतः क्रिमः यः पचः तव यत् चतम् तस्मात् च्युतेः गलितैः
‘रुधिरैः’ रक्तेः ‘आर्द्रगावम्’ क्षिप्रदेहं त्वां यमसादनम् शमनभवनं नयामि
‘अचिरैषेव नेष्यामौति ।

Notes

1. मदभुजइत्यादि—मम भुजः इति दत्तत् ; तेन आकण्टः इति दत्तत् ;
तादृशः निस्त्रिशः (खड्गः) कर्मधा । निर्गतः विशतः इति निस्त्रिशः निरादयः
क्रान्ताद्यर्थे पञ्चम्या इति स्वर्णे समासः । डच् । तेन कृतः इतत् ; तादृशः पचः कर्मधा ।
तव चतम् इति सङ्गसुपा । तस्मात् च्युतेरिति सप्सुपा । Qual. रुधिरैः ।

2. रुधिरैः—करणे श्या ।

3. आर्द्रगावम्—आर्द्रं गावम् यस्य तमिति बहु । Qual. त्वाम् ।

4. यम-सादनम्—यमस्य सादनमिति दत्तत् । Indirect obj. to नयामि ।
सदनं is the usual form. सदनमेव इति स्वार्थं प्रज्ञादि अण् । Compare
“यमसदनं प्रतिमापयास्यहं त्वाम्” Abhisheka III. 16. सदनं is made
सादनं here for metre.

प्रतिमानाटकम्

षष्ठोऽङ्कः ।

(ततः प्रविशतो वृद्धतापसौ)

(Then enter two old ascetics.)

उभौ—परित्रायताम् परित्रायताम् भवन्तः ।

Both—Save her, please save her.

प्रथमः—इयं हि नीलोत्पलदामवर्चसा

सृणालशुक्रोज्ज्वलद्रंघ्रहासिना ।

निशाचरेन्द्रेण निशाङ्गचारिणा

सृगौव सीता परिभूय नीयते ॥१॥

Prose—इयं हि सीता नीलोत्पलदामवर्चसा सृणालशुक्रोज्ज्वलद्रंघ्रहासि
निशाङ्गचारिणा निशाचरेन्द्रेण सृगौव परिभूय नीयते ।

Eng.—First of all, overpowered like a hind, as this Sita is, she is being carried away by the Rakshasa-chief that roves at dead of night and that shines like a wreath of blue lotuses, smiling as he does, with his teeth white and glowing like the lotus-stalk. Beng—Easy (everywhere).

Tika. 'इयम्' अस्माकम् समक्षमेव 'हि नूनं सीता नीलोत्पलदामवर्चसा'
नीलकमलयधितमाख्यतुल्यकान्तिशालिना 'सृणालशुक्रोज्ज्वलद्रंघ्रहासिना' सृणालवत्
शुक्रधवलं उज्ज्वलं दीप्तिमत् यत् द्रंघ्रम् दन्तैः तैः हासिना हास्यशीलेन 'निशाङ्ग-
चारिणा' निशीथविहारिणा 'निशाचरेन्द्रेण' राक्षसपतिना 'सृगौव हरिणीव परिभूय
क्षमिभूय नीयते' बलात् अपक्रियते ।

Notes

1. परित्रायताम्—परि + त्रि + लोट् ताम् भावे । Construe—है भवन्तः,

भवद्भिः सीता परिवायताम् । The ascetics are introduced to inform us of सीताहरण by Ravana.

2. नोलोत्पलदामवर्चसा—नीलम् यदुत्पलं कर्मधा ; तेषां दाम इतत् । तस्य वर्चः दोषिः । तद्वच. इव वर्चः यस्य तेन इति बहु । (उपमानपूर्वपद बहु-ब्रीहिः by “सप्तसुपमानपूर्वस्य उत्तरपदलोपश्च वक्तव्यः”) । Adj. to निशाचरेन्द्रेण ।

3. मृणालयुक्तौज्ज्वलदंष्ट्रहसिना—adj. as before. मृणालं नलिनीदण्डः । तत् इव युक्तम् धवलम् इति उपमानसमास by “उपमानानि सामान्यवचनेः” । मृणालयुक्तं च तत् उज्ज्वलं चेति कर्मधा । मृणालयुक्तौज्ज्वलं दंष्ट्रं यस्मिन् कर्मणि तत् यथातथा इति मृणालयुक्तौज्ज्वलदंष्ट्रमिति बहु । तादृशम् हसितुम् शोलं वस्य तेन इति णिनिप्रत्ययः (ताच्छौत्ये णिनिः) । उपपदतत्पुरुषः । वा मृणालयुक्तौज्ज्वलदंष्ट्रेण हसितुं शोलमस्य &c with णिनि as before. Note दंष्ट्र is used as neuter here though it should be fem. taking—अजादि टाप् ।

4. निशाङ्गचारिणा—adj. as before. निशाया अङ्गः इति इतत् ; it means about the middle part of the night and not exactly the middle part. In that (unusual) case the rule “अङ्गं नपुंसकम्” will direct अङ्गं to lead giving अङ्गनिशा । निशाङ्गेषु निशीथेषु चरितुम् शोलं यस्य तेन इति निशाङ्ग + चर् + णिनिः ; उपपदतत् ।

5. निशाचरेन्द्रेण—अनुक्तकर्त्तरि तृतीया ; निशायो चरति यः स इति निशा + चर् + ट—by the rule चरेटः । उपपदतत् ; तेषाम् इन्द्रः इति इतत् ।

6. मृगोव सीता नोयते—The simile shows the utter helplessness of Sita. परिभूय=परि+भू+ल्यप् । Having defied ; comp “कः हन्तुमिच्छति हरेः परिभूय दंष्ट्राम्”—Mudra Rakshasa.

द्वितीयः—एषा खलु तत्रभवती वैदेही—

विचेष्टमानेव भुजङ्गमाङ्गना विधूयमानेव च पुष्पिता सता ।

प्रसङ्ग पापेन दशाननेन सा तपोवनात् सिद्धिरिवापनोयते ॥२॥

Prose—भुजङ्गमाङ्गना इव विचेष्टमाना, पुष्पितालता इव च विधूयमाना (कम्पमाना) सा पापेन दशाननेन (रावणेन) प्रसृष्ट (बलात्) तपोवनात् सिद्धिरिव अपनीयते ।

Eng.—Struggling like a serpent and shivering or trembling like a creeper in flowers as this venerable daughter of the king of Videha is, she is being forcibly carried away from the penance-grove just like the success achieved in austerities.

Tika—‘भुजङ्गमाङ्गना’ भुजङ्गी इव ‘विचेष्टमाना’ रावणकवलात् आत्मानं मोचयितुम् विविधं प्रयतमाना, तथा ‘पुष्पिता लता इव विधूयमाना’ कम्पमाना [यथा प्रसफुटितपुष्पा वज्ररौ सामान्यपवनस्पर्शात् कम्पमाना जायते तद्वत् रावण-स्पर्शात् भयेन वेपमाना इत्यर्थः] सा माननीया विदेहराजपुत्री ‘पापेन’ पापाचारिणा ‘दशाननेन’ दशगोत्रेण ‘प्रसृष्ट बलात् तपोवनात् अपनीयते’ क्रियते । [का इव ?] सिद्धिः इव तपस्यायाः फलमिव । यथा केनचिज्जननं अज्जितम् तपस्याफलम् तत्स्मर-हन्तिना अपरेण बलात् अप्राप्नोति तद्वत् रामेण स्व-वोर्येण अज्जिता इयं सीता बलवत् नरकरेण रावणेन नीयते । उभयत्र वंशस्थम् वृत्तम् ।

Notes

1. विचेष्टमाना—वि+चेष्ट्+शानच् कर्त्तरि ; आ in fem.
2. भुजङ्गमाङ्गना—भुजं कुटिलं गच्छति इति भुज+गम+खच् ; तस्य अङ्गना हतत् । The outrage of Ravana on Sita made her struggle in this attitude in an angry mood like an angry serpent.
3. विधूयमाना—वि+धू+शानच् कर्मणि ।
4. पुष्पिता—पुष्प+इतच् जातार्थे ; fem. This उपमा shows that like a fully blooming flower, delicate and weak Sita was helpless before the terrible Ravana.
5. पापेन—पाप+अच् अर्थ आदिलात् । Qual. दशाननेन ।
6. प्रसृष्ट—अव्ययनेतत् । Comp. “प्रसृष्ट सिंहः किल तां चकधे” Bag II.

7. सिद्धिः—सिद्धि + क्षिप्त । This comparison with सिद्धि shows her purity and implies downfall and death of the stealer therefore.

8. तपोवनात्—अपादाने ५ सो ।

9. अपनीयते—अप + नी + णट्, ते कमणि ।

उभौ—परित्रायताम् परित्रायताम् भवत्यः । = (व्याख्यातं प्रागेव)

प्रथमः—(उर्ध्वमवलोक्य) अये वचनसमकाल एव दशरथस्य आनृण्यं कर्तुम् “मयि स्थिते क्व यास्यसी”ति रावणमाह्वय अन्तरोक्षमुत्पतितो जटायुः ।

द्वितीयः—एष रोषात् उद्भूतनयनः रावणः ।

प्रथमः—एष रावणः ।

द्वितीयः—एष जटायुः ।

उभौ—हन्तैतदन्तरीक्षे प्रवृत्तं युद्धम् ।

प्रथमः—काश्यप ! काश्यप ! पश्य क्रव्यादीश्वरस्य सामर्थ्यम् ।

Eng.—First (looking upwards) Ho ! No sooner did we utter “Save her” than Jatayu has been up in the sky—having challenged Ravan—saying “where do you fly (away)” as long as I am here (I am alive), in order to pay off his debt to Dasarath.

Second. Oh ! Ravana, too, has stood by—with his eyes rolling in anger.

First.—Here is Ravan.

Second.—Here is Jatayu.

Both.—Alas ! an aerial fight has commenced.

First.—Kasyapa ! Kasyapa ! just behold the prowess of the vulture-chief.

Tika.— वचनसमकाले एव—वचम् यावत् खलु “भवद्भिः सीता परिवायताम्” इति वचनसुचारितवन्तस्तावदेव । ‘दशरथस्य आनृणः’ कर्तुम् दशरथाय धारितं जटायुषः यत्कथं तस्य परिशोधनाय । दशरथस्तु जटायुषः मित्रमासीत्—तेन हि स राजा जटायुषः विविधम् उपकारम् कृतवान् । अधुना तेषाम् उपकाराणाम् प्रतिदान-विषये तस्य पुत्रवधूम् रावणकवलात् मोचयितुम् इत्यर्थः । ‘आहूय’—समरार्थम् आह्वानम् कृत्वा उत्पतितः’ उल्लिखितः । ‘उद्धृतनयनः’ विधूर्णितनेत्रः । ‘अन्तरिक्षे वा अन्तराले आकाशे क्रव्यादौश्वरस्य’ क्रव्यादाः गृध्राः ‘तेषाम् ईश्वरस्य’ प्रभोः जटायुषः इत्यर्थः ।

1. वचनसमकाले एव—कालाधिकरणे ७मो । वचनेन समः इति शतत् ; तादृशः कालः इति कर्मधा । तस्मिन् ।

2. आनृणम्—अविद्यमानम् ऋणमस्य इति अनृणः । बहु— । तस्य भावः इति व्यञ्ज्यप्रत्ययः=आनृणम् state of indebtedness.

3. मयि—भावे ७मी ।

4. रोषात्—हेतौ ५मो । Or—रोषम् आश्रित्य इति ल्यब्लोपे ५मो ।

5. उद्धृतनयनः—adj. to रावणः । उद्धृ+वृत्+क्त=उद्धवृत्तः, विधूर्णितः ; तादृशे नयने यस्य स इति बहुव्रीहिः ।

6. क्रव्यादौश्वरस्य—सम्बन्धे ६ठी । क्रव्यं आममांसम् असीति क्रव्य+अद्+विट=क्रव्यात् । मांसभोजी गृध्रः । तेषाम् ईश्वरः—इति इतत् । तस्य । Refers to Jāyay. Here विट after अद् comes by the rule “क्रव्येच” । The form क्रव्याद as found elsewhere is derived irregularly with अण् । Thus पक्वमांसं वा आममांसं+अद्+अण्=क्रव्य+अद् अण् (प्रषोदरादिवात्) । See सि कौ. under “क्रव्ये च” ।

पक्षाभ्यां परिभूय वीर्यविषयं हन्धं प्रतिवृष्टते

तुण्डाभ्यां सुनिष्ठतीक्ष्णमचलः संवेष्टनं चेष्टते ।

तीक्ष्णं रायसकण्टकेरिव नखैर्भीमान्तरं वक्षसो

वज्राग्रैरिव दार्ढ्यमाणविषमाच्छ्रैलाच्छ्रैला पाप्यते ॥१॥

Prose.—अचलः (स्थिरोजटायुः) पक्षाभ्याम् वीर्यविषयं परिभूय हन्त' प्रति-
व्यूहते । तुच्छाभ्याम् सुनिघृष्टतौष्णं संवेष्टनं चेष्टते । आयसकण्टकैरिव तौष्णीः
नखः वक्षसः भौमान्तरं वक्षायैः दार्यमाणविषमात् शैलात् शिलैव पाठ्यते ।

Eng.—Having warded off the things for valour (i.e. the
weapons or missiles) or the object of valour (Ravana)
with his two wings, he (Jatayu) has taken very firm stand
against his opponent (or prefers fight against his enemy).
He tries to encircle his enemy by fiercely tearing him with
his beaks and again he is cutting out the flesh (and the
like) from the terrible breast (of Ravana) with his nail sharp
as iron-nails, just like a slab of stone that is being uprooted
from a hill, appearing terrible on account of its being torn
by the end of the thunderbolt.

Tika.—‘अचलः’ अटलः युद्धे शक्त्वा अविक्लव्यः इत्यर्थः ‘एष जटायुः
पक्षाभ्याम्’ पक्षद्वयेन, (करणे श्या) वीर्यविषयम् वीर्यस्य शक्तेः विषयम्, वस्तूनि
अस्त्रादीनि परिभूय परावर्त्य अभिभूय इति यावत् हन्तम् प्रतिहन्तिनं प्रति [प्रतियोगे
श्या] व्यूहते व्यूहमारुह्य तिष्ठति [यद्वा अयमपि अर्थः स्यात्—जटायुः वीर्य-
विषयम् शक्तिप्रदर्शनचेतनभूतम् रावणम् परिभूय तिरस्कृत्य (अधुना) हन्त' हन्तयुद्धं
प्रतिव्यूहते आरम्भम् प्रवर्तते] । ‘तुच्छाभ्याम् चक्षाभ्याम् सुनिघृष्टतौष्णं’ सु सुष्ठु
निघृष्टम् घर्षणसनाद्यं तथा तौष्णं तौत्रम् ‘संवेष्टनम् रावणस्य परिवेष्टनम् चेष्टते’
मारभते खच्चूपटेन रावणम् निपुणतरम् तथा कठोरम् घर्षयत्वा तम् परिवेष्टयितुम्
यतते इति भावः । ‘आयसकण्टकैः’ लोहनिर्मितकण्टकैरिव तौष्णीः नखैः ‘वक्षसः’
रावणस्य वक्षःस्थलात् ‘भौमान्तरम्’ भौमं भयानकम् विशालम् इति यावत् आन्तरम्
अन्तरे भवम् इति आन्तरम् वक्षसः अभ्यन्तरे स्थितम् मांसखण्डं तथा अन्तादिकं—
‘वक्षायैः’ वक्षस्य अयमागैः ‘दार्यमाणविषमात्’ दार्यमाणः विदार्यमाणः भिद्यमानः
इति यावत् अतएव विषमः भयावहः उन्नतावनतो यः शैलः पर्वतः तस्मात् ‘शैलात्
शिला इव प्रस्तरखण्डमिव पाठ्यते’ उत्पाठ्यते’ उत्तोख्यते इति यावत् । यथा विशालात्
शैलात् शिलापट्टकं उत्पाठ्यते तथा सति स शैलः विषमोद्दृश्यते, एवम् रावणस्य

शैलसदृशात् विपुलात् वचसः मांसखण्डादिकम् जटायुषा उत्पाद्यते तथा च सति तद्वचःस्थलम् विषमम् प्रतिभाति इति भावः । शाङ्खलिक्रीडितं वचम् ।

1. अचलः—अलादन्यः इति नञ्, तत्पुरुष समासः । Qual. जटायुः । It means स्थिर and धीर ।

2. वीर्यं विषयम्—वीर्यस्य विषयः तमिति इत्यत् । It refers to the missiles used by Ravana, or to Ravana himself the object of valor,

3. परिभूय—परि+भू+ल्यप् । Its Obj. is वीर्यविषयम् ।

4. प्रतियूहते—प्रति+वि+ऊह+लट् । वा—प्रति is separate. See Tika. Here वृह means another प्रतिवृद्धि, वा इन्द्रयुद्ध (dual fight) ।

5. सुनिवृष्टतौष्णम्—adj. to संवेष्टनम् । निर्+घृष्+क्त कर्मणि । सुष्टु निवृष्टम् इति प्रादितत् ; तत् चादः तौष्णं चेति कर्मधा ।

6. संवेष्टनम्—सम्+वेष्ट+ल्युट्भावे । Obj. of वेष्टते ।

7. आयसकण्टकेः—आयसम् कण्टकम् तैरिति कर्मधा । अयसा लौहिन निर्मितमिति अयस्+अण्=आयसम् । Thus we see Jatayu uses his मख चक्षु and पक्ष all three to defeat his enemy Ravana.

8. भीमान्तरन्—भीमम् आन्तरम् इति कर्मधा । अन्तरे भवम् इति अन्तर्+अण्=आन्तरम् ।

9. दार्यमाणविषमात्—दार्यमाणः तथासौ विषमः इति कर्मधा । दृ+णिच्+कर्मणि शानच् । Qual. शैलात् ।

10. पाठ्यते—पठ्+णिच्+कर्मणि लट्, ते ।

द्वितीयः—हन्त ! संक्रुद्धेन रावणेन असिना क्रव्यादीश्वरः स दक्षिणांसदेशे हतः ।

उभौ—हा धिक् । पतितोऽत्रभवान् जटायुः ।

Eng.—First.—Alas ! alas ! the vulture-chief has been struck in the right shoulder with a sword by Ravan.

Second.—Alas ! alas ! the venerable Jatayu has fallen.

Tika.—‘संकुङ्कन’ सम्यक् रुष्टेन, ‘दक्षिणांसदेशे’ दक्षिणस्यान्त्ये ॥ ‘पतितः’ समरे पतितः, यथा भूमौ पतितः ।

प्रथमः—भोः कष्टम् ! एष खलु तत्रभवान् जटायुः—

कृत्वा स्ववीर्यसदृशं परमं प्रयत्नम्

क्रौञ्चामयूरमिव शत्रुमचिन्तयित्वा

दीप्तं निशाचरपतेरवधूय तेजो

नागेन्द्रभग्नवनवृक्ष इव अवसन्नः ॥४॥

Prose.—(एष जटायुः) शत्रुम् क्रौञ्चामयूरमिव अचिन्तयित्वा (अविगणय्य) स्ववीर्यसदृशम् परम् प्रयत्नं कृत्वा निशाचरपतेः दीप्तम् तेजः अवधूय नागेन्द्र-भग्नवनवृक्ष इव अवसन्नः ।

Eng.—Without caring a little for his enemy (without considering his enemy a little) as if he was a toy-peacock, and having exerted to the utmost in proportion to his own strength, the venerable Jatayu has succumbed after having challenged (subdued) the glowing prowess of the chief of the high-rovers, just like a forest-tree broken by a huge elephant.

Tika.—‘एष खलु तत्रभवान्’ मानार्हेः जटायुः ‘शत्रुम्’ रिपुम् रावणम् ‘क्रौञ्चामयूरमिव’ क्रौञ्चार्थः यः मयूरः ‘तमिव अचिन्तयित्वा’ अविगणय्य । क्रौञ्चनक-भूतं मयूरम् यथा लोकः भयावहं न गणयति तद्वत् रावणम् तुच्छम् मत्वा इति भावः । ‘स्ववीर्यसदृशम्’ स्वस्य यत् वीर्यं बलम् तस्य सदृशम् अनुरूपम् परमम् महान्तम् ‘प्रयत्नं’ सौताशः मीचनाथ चेष्टां कृत्वा ‘निशाचरपतेः’ रात्रिचरनाथस्य ‘दीप्तम्’ समुज्जलम् तेजः अवधूय परिभूय (अधुना) ‘नागेन्द्रभग्नवनवृक्षः इव’ गजेंद्रेण चूर्णीकृतः वनस्थितः तद्विव अवसन्नः अवसादम् प्राप्तः अवसादम् गत्वा धरातले निपतितः इति भावः । वसन्ततिलका वृक्षम् ॥

1. क्रौञ्चामयूरम्—अचिन्तयित्वा इत्यस्य उपमानकर्म ; क्रौञ्चार्थः मयूरः इति शाकपाणिवादि ।

2. स्ववीर्यसदृशम्—स्व' वीर्ये कर्मधा । तेन सदृशम् इति इतत् ।
3. निशाचरतेः—निशायां चरतीति निशाचरः (चरेष्टप्रत्ययः) ।
4. नागेन्द्रभयवनवृक्षः—उपमान कर्ता of भयसन्नः । नागानामिन्द्रः इति इतत् ; तेन भयः इति इतत् ; तादृशः वनवृक्षः इति कर्मधा । वनस्य वृक्षः इति इतत् । उपमान of एष जटायुः ॥ Note that both जटायुस् and जटायु are correct.

5. भयसन्नः—भव + सद् + क्त कर्तरि । सदधातु = सोदति etc.

उभौ—स्वर्गोऽयमस्तु ।

प्रथमः—काश्यप ! आगम्यताम् । इमं वृत्तान्तम् तव्रभवते
राघवाय निवेदयिष्यावः ।

द्वितीयः—वाढम् । प्रथमः कल्पः । (निष्क्रान्तौ) ।

विष्कम्भकः ।

Eng.—Both.—May he attain heaven.

First. Come along Kasyapa ! let us inform venerable Raghava of this incident.

Second,—Yes ; this is the first thing to be done. (Exit).

Tika—अयम् 'स्वर्गः' स्वर्गादङ्गः स्वर्गगामो 'अस्तु' भवतु । प्रथमः सुख्यः
कल्पः व्यवस्था, इदम् खलु प्रथममेव आवाभ्याम् करं व्यम् । (See ante also).

1. स्वर्थः—स्वर्गः प्रयोजनमयोग्यमस्य इति स्वर्ग + यत् by the varṇtika
“स्वर्गादिभ्यो यत्” ।

2. राघवाय—क्रियायोगेसम्प्रदाने ऽर्थी । यदा सम्प्रदाने ऽर्थी । See ante.

3. निवेदयिष्यावः—नि + विद् + णिष् + लट् + स्यावः ।

4. विष्कम्भकत्वं यथा—

“वृत्तवर्तिष्यमानानां कथाशानां निदर्शकः ।

संक्षिप्तार्थस्तु विष्कम्भ आदावङ्गस्यदर्शितः ॥”

N. B.—This is a शुद्ध विष्कम्भक for both the characters here are of high order. See Act. II also. Sak III.

5, वाढम् । प्रथमः कल्पः—वाढम् is an अव्यय implying assention here. This occurs both in Swapna IV and in Avimaraka. Sakuntala also has it. It means both (i) primary duty (op. "मुख्यः स्यात् प्रथमः कल्पः")) and (ii) excellent proposal or idea (अष्टायुक्ति) ।

(ततः प्रविशति काञ्चुकीयः)

काञ्चुकीयः—कः इह भोः काञ्चनतोरणहारमश्रुत् कुर्वते ।

(प्रविश्य) प्रतिहारी—अय्य ! अहं विजया किं करीषदु
[आर्य्य ! अहं विजया । किं क्रियताम्] ।

काञ्चुकीयः—विजये निवेद्यताम् निवेद्यतां भरतकुमाराय—
एष खलु रामदर्शनार्थं जनस्थानं प्रस्थितः प्रतिनिवृत्तस्तत्रभवान्
सुमन्त्र इति ।

प्रतिहारी—अय्य अवि किदत्थो ताद सुमन्तो आचदो ।
[आर्य्य ! अपि कृतार्थस्तातसुमन्त्र आगतः] ।

काञ्चुकीयः—भवति, न जानि ।

Eng. Chamberlain.—Oh ! Who stands now at (or who is in charge of) the golden main (outer) gate ?

Fem. Guard, (entering)—Here I am Vijaya, Sir ; what is to be done ?

Chamb.—Vijaya ! Relate (report) it please to Prince Bharat—that venerable Sumantra who proceeded to Janas-
than to interview Ram, has come back,

Portress.—Has he returned successful, sir ?

Chamb. Madam ! I am not aware of it.

1. काञ्चनवीरणहारम्—obj. to कुरुते ; वीरणमेव वा वीरणस्य हारम्, कर्मधा। काञ्चनघटितं (खचितं) वीरणहारमिति शाकपेयिर्वादितम्। Comp. “काञ्चनरत्नवीरणहारम्, अश्वत्थं कुरु” in Swapna VI and “देवतक, तमपि खनियोगमश्वत्थं कुरु”—Sak. अश्वत्थम् is here pred. of वीरणहारम्। काञ्चुकीय asks who is the guard at this gate. Here Fem. प्रतिहारी is used. प्रतोहारी is also seen. See Sv. VI. Comp “प्रतोहारी यस्या अस्तीति अश्वत्थायम्। ततः गौरादिलात् डोषः। हाःस्थिता इति मेदिनी”।

2. भरतकुमाराय—भरतयासौ कुमारश्चेति कर्मधा। क्रियायोगे सम्पादाने धृषीं। निवेद्यताम् निवेद्यताम् इति सन्ध्रमे त्वरायां वा चिह्निकः।

3. रामदर्शनार्थम्—रामस्य दर्शनमिति इतत् ; तथै इदम् इति नित्यसमासः।

4. कृतार्थः—कृतः साधितः अर्थः प्रयोजनम् उद्देश्यम् येन स कृतार्थः ; कृतकार्यार्थः वह। Here कृतार्थता lies in getting रामदर्शन and bringing his information. This is our poet's creation.

हृदयस्थितशोकाग्निशोषिताननमागतम् ।

दृष्ट्वाकुलभासीन्मे सुमन्त्रमधुना मनः ॥६॥

Prose.—हृदयस्थितशोकाग्निशोषिताननमागतं सुमन्त्र दृष्ट्वा एव अधुना मे मनः आकुलभासीत्।

Eng. The very sight of Sumantra with his face turned pale through the fire of grief lodged in his heart, has now perturbed my mind.

Tika.—हृदयस्थित इत्यादि—‘हृदये सुमन्त्रस्य अन्तःकरणे स्थितः’ चिरं पोषितः यः ‘शोकाग्निः’ रामनिर्वासनजन्यशोकरूपवक्त्रि—‘स्नेह शोषितं’ विशुष्कम् ‘आननम् वदनं यस्य तादृशम् सुमन्त्रम् आगतं’ अयोध्याम् प्रत्यागतम् ‘दृष्ट्वा एव अधुना’ इदानीं ‘मे मनः आकुलम्’ व्याकुलं चञ्चलम् आसीत् [तेनैवार्थं वक्तुम् न शक्नोमि स कृतार्थः सन् प्रतिनिष्ठतः उत न वा]।

1. हृदय इत्यादि—हृदये स्थितः इति, सुप्सुपा ; तादृशः शोकः इति कर्मधा।

स एव अग्रिः इयि कर्मचा । तेन शोषितम् इति इतत् ; तादृशम् आननं अस्य तमिति वद ; adj, to सुमन्त्रम् । This indirectly says that Sumantra has come with a loaded heart still more perturbed i.e. he has come with an unhappy news.

प्रतिहारो—अय्य ! एदं सुणिअ पय्याउलं विअ मे हिअअम् [आर्य्य ! एतत् श्रुत्वा पर्याकुलम् इव मे हृदयम्] ।

काष्णकीयः—भवति किमिदानीं स्थिता । शोघं हि निवेद्यताम् ।

प्रतिहारो—अय्य ! इअं णिवेदेमि । (निष्क्रान्ता) [आर्य्य ! इयं निवेदयामि] ।

काष्णकीयः—(विलोक्य) अये । अत्रभवान् भरतकुमारः सुमन्त्रागमनजनितकुतूहलहृदयश्चौरवस्त्रलवसनस्त्रितजमुत्तमाङ्गरितोत्तमाङ्ग इत एवाभिवर्त्तते । य एषः—

Eng.—(Female) portress—Noble sir ! I have been perturbed as it were to hear of this.

Chamberlain—Madam ! why are you yet standing here ? Reportquickly. Portress.—Noble Sir ! Immediately, shall I report.—(Exit).

Ch.—(Having seen) Oh ! towards this side comes Prince Bharat with his heart seized with curiosity due to the returning of Sumantra, his attire consisting of rag and bark-clothing and his head being tinged with the colour of the matted look.

Tika.—सुमन्त्रागमन इत्यादि—‘सुमन्त्रस्य आगमनम्’ दण्डकारण्यात् प्रत्यागमनं ‘तेजजनितम्’ उत्पन्नमित्यम् ‘यत् कुतूहलम् शीतसुकम् यव’ तादृशम् ‘हृदयम् वस्त्रं स एतादृशः’ भरतः । ‘चौरवस्त्रलवसनः’—‘चौर’ काषायवस्त्रं च वस्त्रं इत्यत्र—

ते एव वसने वस्त्रे यस्य तादृशः भरतः । चित्र इत्यादि—चित्राः कृष्णपीतादिवर्णाः-
विचित्रिताः या जटाः तासां पुञ्जः राशिः तैः पिञ्जरितं विञ्जरितम् उत्तमाङ्गं मस्तकं
यस्य तादृशः भरतः 'इतः' अस्यादिशि 'एव अभिवर्त्तते आगच्छति ।

1. सुमन्त्र इत्यादि—सुमन्त्रस्य आगमनम्—इतत् ; तेन जनितम् । इतत् ।
जन् + णिच् + क्त ; तादृशम् कुतूहलं यत्र तदिति बहु । तादृशम् द्वयं यस्य स इति
बहु ; adj. to भरतकुमारः । 'रम्यवस्तु समालोके लोलता स्यात् कुतूहलम्' ।

2. चौरवल्कलवसनः—adj. to भरतकुमारः । चौरं च वल्कलं च इति
चौरवल्कले द्वन्द्वः ; ते एव वसने यस्य स इति बहु । Out of his regard for
Rama Bharata was also ever since Rama's वनवास, a चौरवासाः ।

3. चित्रजटापुञ्ज इत्यादि—चित्रा जटाः ; कर्मधा । तासां पुञ्जः इतत् ;
तेन पिञ्जरितम्—इतत् ; तादृशम् उत्तमाङ्गं यस्य स इति बहुव्रीहिः । उत्तमम् अङ्ग-
मिति कर्मधा । Head is the उत्तमाङ्ग, for it is the most vital
part of the whole body. And for want of care of head,
Bharata's जटा became such.

4. अभिवर्त्तते—अभि + वर्त्त + लट् ते ।

(य एषः) प्रख्यातसद्गुणगणः प्रतिपक्षकाल-

स्तिग्मांशुवंशतिलकस्त्रिदशेन्द्रकल्पः ।

आज्ञावशादखिलभूपरिरक्षणस्थः

श्रीभानुटारकलभेभसमानयानः ॥६॥

Prose.—प्रख्यातसद्गुणगणः प्रतिपक्षकालः तिग्मांशुवंशतिलकः त्रिदशेन्द्रकल्पः
आज्ञावशात् अखिलभूपरिरक्षणस्थः श्रीमान् उदारकलभेभसमानयानः (य एष
स भरतः इत एव अभिवर्त्तते इत्यन्वयः) ।

Eng. (Bharata approaches)—Bharat who is said to be
the resort of all noted virtues, veritable terror to his
opponents, and the pride (ornament) of the race of sun—he

is himself like the lord of the gods, engaged in the protection of the entire world by appointment (by his brother's order), promising (prosperous), and whose movements are like those of a young huge elephant.

Tika.—कौटुशः भरतः इति विवृणोति—‘प्रख्यातसद्गुणगणाः’ शोभनगुणशाली ‘प्रख्याताः’ लोकेषु विख्याताः ‘अतः शोभनाः’ गुणगणाः ‘उत्कर्षराजयः’ यस्य तादृशः, इत्यर्थः ; ‘प्रतिपक्षकालः’—प्रतिपक्षाणां शत्रूणां सम्बन्ध कालः शमनसदृशः ; स्वबोध्यं विपुविनाशनः इत्यर्थः । ‘तिष्मांशुवंशतिलकः’ तिष्मांशोः रवेः यः वंशः कुलं तस्य तिलकः ललाटभूषण-स्वरूपः शिरोभूषणभूतः इति भावः । ‘विदशेन्द्रकल्पः’ विदशानां देवानां य इन्द्रः अधिपतिः पुरन्दरः प्रायेण तस्य सदृशः [ईषदूनार्थे कल्पप्रत्ययः] । आशावशात् धातुनिर्देशेन ‘आखलभूपरिरक्षणस्य’ निखिलायाः धरायाः परिरक्षणे प्रतिपालने स्थितः व्यापृतः ; ‘श्रीमान्’ सम्पृद्धिमान् ; ‘उदारकलमेभसमानयानः’ उदारः विशालः यः कलभः हलिशावक स एव इभः गजः—विशालतरुणगजः इत्यर्थः ; अष्टा-कलभः दुर्दान्तः य इभः गजः, तेन समानयानः तुल्यगतिः, तादृशः भरतः । वसन्ततिलकं वृत्तम् ।

1. प्रख्यात सद्गुणगणः—सन्तः गुणाः इति कर्मधा ; तेषांगणा इति इतत् ; अ+ख्या+क्त कर्मणि । प्रख्याताः सद्गुणगणाः यस्य स इति बहु । Comp. “गुणगणानां मणिः”—Bhavabhuti.

2. प्रतिपक्षकालः—प्रतिगतः पक्षम् इति प्रादितत् , प्रतिपक्षाणां विपक्षाणां कालः (शमसदृशः) इति इतत् ।

3. तिष्मांशुवंशतिलकः—तिष्माः अंशवः यस्य स इति बहु ; तस्यवंशः इतत् ; तस्य तिलकः (तिलकभूतः) इतत् ।

4. विदशेन्द्रकल्पः—तिष्ठः दशाः येषां ते विदशाः इति बहु ; तेषाम् इन्द्रः इतत् ; प्रायेण विदशेन्द्रसदृशः इति ईषदूनार्थे कल्पप्रत्ययः । All these are pred to yः ।

5. आशावशात्—आशायाः वशः इति इतत् ; तमाश्रित्य इतिवच्यं लोपे ५मी । or हेतो ५मी । आ+शा+अङ् मावे (fem. आ)=आशा ।

6. अखिलभूपरिरक्षणस्यः—खिलात् अस्या इति अखिला । जयत्तत् ; अखिला भूः इति कर्मधा ; तस्या परिरक्षणं इति हेतत् ; तदतिष्ठति इति—स्या + क प्रत्ययः कर्त्तरि ।

7. उदारकलमेभसमानयानः—उदारः सद्गान् विशालः यः कलभः=विंशद्वयकः करिशावकः इति कर्मधा । Comp. “पञ्चवर्षो गजोवास्तु पीतस्तु दशवर्षकः त्रिंशद्वयस्तु कलभो विंशतिवर्षकः” । स एव इभः गजः इति कर्मधा । यथा कलभः दुर्दान्तः इभः इति कर्मधा । तेन (तस्य वा) समानः इति हेतत् etc । तादृशौ गतिर्यस्य स इति बहु । All these epithets show his internal merits and external power and prosperity so as to root out the enemies. Thus it is hinted—Bharata and his brothers will come out victorious in their fights.

(ततः प्रविशति भरतः प्रतिहारी च)

भरतः—विजये ! एवमुपगतस्तत्रभवान् सुमन्त्रः ।

गत्वा तु पूर्वमयमार्थ्यनिरीक्षणार्थं

लब्धप्रसादशपथे मयि सन्निवृत्ते ।

दृष्ट्वा किमागत इहात्रभवान् सुमन्त्रो

रामं प्रजानयनबुद्धिमनोभिरामम् ॥७॥

Prose.—पूर्वे तु अर्थनिरीक्षणार्थं गत्वा लब्धप्रसादशपथे मयिसन्निवृत्ते (सति) किम् अयमत्रभवान् सुमन्त्रः प्रजानयनबुद्धिमनोभिरामं रामं दृष्ट्वा इह आगतः ।

Eng. (Then enter Bharat and the portress). Bharat Vijaya ! then the venerable Sumantra has come back ! Or—Is it that the noble sumantra has come back here ; having seen Ram—the gladdener of (or who is pleasing or agreeable to) the eyes, minds and the hearts of our subjects, after my own return with favour and promise when I formerly went to have an interview with my venerable brother.

Tika.—‘पूर्वे पुरा तु ‘आर्य’निरीक्षणार्थे’ रामचन्द्रस्य दर्शनायै ‘गत्वा’ दृष्टकारण्यम्. गत्वा ‘लब्धप्रसादशपथे’ लब्धः प्राप्तः प्रसादः रामचन्द्रस्य पादुकारूपः अनुग्रहः तथा शपथः “अतुङ्गशवनसरावसाने प्रत्यागत्य अहम् पुनरपि राज्यं यद्दीप्सामीति” प्रतिज्ञा येन तादृशे ‘मयि सन्निहते’ अयोध्यां प्रत्यागते सति ‘अवभवात् माननीयः’ सुमन्त्रः ‘प्रजानयनबुद्धिमनोभिरामं’ प्रजानां नयनानां नेत्राणाम् बुद्धीनां मनसां तथा हृदयानाम् अभिरामम् आनन्दवर्द्धनम् रामम् इति भावः दृष्ट्वा इह आगतः अयोध्यां प्रतिनिहतः किम् ? इति प्रश्नः ॥

1. आर्य’निरीक्षणार्थम्—आर्यस्य निरीक्षणम् इति इतत् ; तस्यै इदम् इति नित्य समासः of the ४र्थीतत् class by “अर्थेन नित्यसमासः विशेष्यलिङ्गता च वक्तव्या” । तत् यथा तथेति क्रिया विशेषणमेतत् ।

2. लब्धप्रसादशपथे—प्रसादश्च शपथश्च इति द्वन्द्वसमासः । लब्धौ प्रसाद-शपथौ येन तस्मिन्निति बहु ; adj. to मयि । प्रसाद was the gift of पादुका by Rama to Bharata, and शपथ was the solemn promise on Rama’s part to take back राज्य after return from वनवास after 14 years.

4. प्रजानयनबुद्धिमनोभिरामम्—adj. to रामम् understood ; नयनं च बुद्धिश्च मनश्च इति नयनबुद्धिमनसि इतरेतर द्वन्द्वः । प्रजानां नयनबुद्धिमनसि इति इतत् ; तेषां अभिरामम् तमिति इतत् । अभिरम्यत येन इति अभिरामः । Rama was gladdener of all both by his merits and appearances. So he was both नयनाभिराम and मनोभिराम । Mr. Shastri here says “बुद्धिमनसोर्भेदोपादानं गृह्यकारणावस्थानेदविषयया कृतम्” ।

काञ्चुकीयः—(उपगम्य) जयतु कुमारः ।

भरतः—अथ कस्मिन् प्रदेशे वर्तते तत्र भवान् सुमन्त्रः ।

काञ्चुकीयः—असौ काञ्चनतोरणहारि ।

भरतः—तेन हि शीघ्रं प्रवेक्ष्यताम् ।

काञ्चुकीयः—यदा प्रापयति कुमारः । (निष्क्रान्तौ)

Eng. Chamberlain—(Having approached) Let the Prince prosper (or May Victory attend the prince).

Bharat—Now, where stands the noble Sumantra.

Chamberlain—He is waiting at the golden arched gate.

Bharat—Then, please, have him quick admission.

Chamberlain.—As the Prince Commands. (Exit of Both काचुकोय and प्रतीहारी) ।

(ततः प्रविशति सुमन्त्रः प्रतिहारौ च)

सुमन्त्रः—(सशोकम्) कष्टं भोः कष्टम् !

नरपतिनिधनं मयानुभूतम् नृपतिसुतव्यसनं मयैव दृष्टम् ।

श्रुत इह स च मैथिलीप्रणाशो गुण इव वह्वपराद्धमायुषा मे ॥८॥

Prose.—मया इह नरपतिनिधनमनुभूतम् ; मयैव नृपतिसुतव्यसनं (रामचन्द्रस्यविपत्) दृष्टम् । इह च स मैथिलीप्रणाशः श्रुतश्च । मे अयुषा गुणे (दीर्घत्वगुणविषये) वह् अपराद्धमिव ।

Eng.—(Then enter Sumantra and the portress.)

Sumantra. (with grief) Alas ! I have witnessed here the passing away of His Majesty ; I have perceived the calamity of the prince. I have now heard the abduction of Maithili ; (and hence) meseems that my longevity has been thus proved to be highly guilty (the span of my life has been highly guilty for its longevity).

Tika.—‘मया’ सुमन्त्रेण ‘इह संसारे’ नरपतिनिधनं महाराजस्य दशरथस्य मरणं ‘अनुभूतं’ प्रत्यक्षीकृतम् ; ‘मयैव नृपतिसुतव्यसनं’ रामचन्द्रस्य व्यसनं राज्यभ्रंशरूपा विपत् ‘दृष्टम्’ । एकस्मिन्नायं सत्यः तथा अपरस्य युवराजस्य राज्यभ्रंशः समैव जीवद्दशायां संघटितः इति भावः । एवं च ‘इह स’ विश्रुतः मैथिलीप्रणाशः मैथिल्याः सीतायाः प्रणाशः रावण-कृतमपहरणम् “श्रुतश्च” लोकमुखात् आकर्णितः । [ननु जीवन् पुनः भद्रशतानि पश्येत् इति दीर्घजीवनं लोके काम्यते, परं आपतिताम्

एतां दुःखपरम्पराम् विविच्य अहं मन्ये यत्—] 'आयुषा परमायुषा मे' मम 'गुणे' अस्मै 'आयुषः' सुदीर्घत्वरूपे गुणे 'बहु' विविध-प्रकारम्—भृशं वा यथा स्यात्तथा 'अपराहम्' कृतापराधम् सापराधम् इति यावत् 'इव' इत्यहस्तुप्रत्यये। तत् अहम् एतत् सर्वम् अगौक्षितम् आलोकितवान्—तत्र मम आयुषः दीर्घत्वमेव नितराम् दोषभाक्—इति मे मतिरित्यर्थः। पुष्पितायावृत्तम् ॥

1. नृपतिसुतव्यसनं—नृणां पतिः इतत्; तस्यसुतः (रामः) इतत्। तस्य व्यसनं—इतत्।

2. मैथिलोप्रणाशः—मैथिल्याः प्रणाशः इति इतत्। प्र + नश् + नञ् = प्रणाशः। The न of नश् is changed to ष after the preposition प्र here provided the श does not change into ष; thus प्रणाश but प्रणष्टः। compare the rule "नशेः षान्तस्य"।

3. आयुषा—अनुक्ते कर्त्तरि द्वितीया। अनुक्तकर्त्ता of अपराहम्।

4. Remark—The stage-direction should be here "सशोकम् आत्मगतम्" and not only सशोकम्, as seen in all the texts for his speech was intended not to be heard by any one. He himself soliloquises this. This speech is आत्मगतम्, is also implied from "प्रतिहारौ—सुमन्त्रमुद्दिश्य" (next para)। प्रतिहारौ finds Sumantra muttering something within himself, so to draw his attention she says refering to him only.

प्रतिहारौ—(सुमन्त्रम् उद्दिश्य) एदु एदु अय्यो। एसो भट्टा।
उपसम्पत्तु अय्यो। [एतु एतु आर्यः। एष भर्त्ता। उपसर्पतु आर्यः]

सुमन्त्रः—(उपसृत्य) जयतु कुमारः।

भरतः—तात! अपि दृष्टस्त्वया लोकाविष्कृतपितृहन्त्रैः।
अपि दृष्टं द्विधाभूतमरुन्धतौ चारित्रम्। अपि दृष्टं त्वया
निषकारणावहितवनवासं सौभ्रातृम्।

Eng. Portress.—(Having addressed sumantra) come along ! Sir, Here is His Majesty. Approach Sir !

Sumantra—(Having approached) May the Prince Prosper.

Bharata.—Noble Sir ! have you seen him—who has set a wonderful example of filial piety in this world ? Have you beheld her in whom rests the half of the conjugal devotion of Arundhati ? And have you surveyed him (Lakhm) the very emblem of fraternal affection and who chose punishment for nothing (for brother's sake only).

Tika.—‘लोकाविष्कृतपितृस्नेहः’ लोके संसारे आविष्कृतः प्रकाशितः पितृस्नेहः पितृवात्सल्यं पितृभक्तिः येन तादृशः रामचन्द्रः । यः जगति अत्यद्भुतं पितृस्नेहस्य दृष्टान्तम् प्रदर्शितवान् । द्विधा इत्यादि—‘द्विधाभूतं’ द्विभावेन अवस्थितम् ‘अरुन्धतीचारित्र्यम्’ पातित्रयम् । आदौ अरुन्धतीचारित्र्यम् इति नाम्ना प्रसिद्धं पातित्रयम् अरुन्धत्यामेवासौत् । अधुना तत् द्विधा विभक्तम् ; एकः भागः अरुन्धत्याम वर्तते अपरस्य सीतायाम् । अतएव अनेन शब्देन पातित्रयगुणशालिनी सीता एव लक्षिता ! (Here abstract for the concrete) । ‘निष्कारणावहितवनवासं—निष्कारणम् पितृनिर्देशादिरूपकारणयुज्यं’ यथातथा अवहितः गृहीतः कृताभिनिवेशः वनवासः निर्वासनं यत्र तादृशम् सौभाग्यं भातृप्रेम किं त्वया दृष्टम् विपद्भवन्तं तम् भातृस्नेहम् त्वं दृष्टवान् ? यः भातृस्नेहः कारणं विनाऽपि वनवासे अभिनिविष्टः । अनेन एतादृशस्य भातृस्नेहस्य आस्पदं लक्षणः ललितः । (Here, too we have abstract for the concrete).

1. लोकाविष्कृतपितृस्नेहः—लोके आविष्कृतः इति सहस्रसुपा । पितरि स्नेहः इति सहस्रसुपा । लोकाविष्कृतः (संसारे प्रदर्शितः) पितृस्नेहः येन स । इति बहु ; adj. used here as a noun. This refers to Rama,

2. द्विधाभूतम्—द्वि + धाच् प्रकारे । अद्विधा द्विधाभूतम्, इति द्विधाभूतम् तत्पुरुष by the rule “अख्यादयः कृतादिभिः” (taking अख्यादि as आकृतिगण) । See under शरीरभूता मे शकुन्तला in Sak VI.

3. अरुन्धतीचारित्र्यम्—अरुन्धत्याः चारित्र्यम्, इति इतत्। चरित्रमेव चारित्र्यम्। प्रज्ञादित्वात् स्त्रीर्षे अण्। This refers to Sita. Arundhati, the model of पातिव्रत्य has divided herself in two ways (i) her ownself and (ii) Sita's self. So विधायित्वा अरुन्धतोचारित्र्य is here Sita's own self.

4. निष्कारणावहितवनवासम्,—adj. to सौभाग्यम्। निरस्तं कारणं यस्मात्, तत्, निष्कारणं—वहु by “प्रादिभ्यो धातुजस्य”। निष्कारणं यथा यथा अवहितः (गृहीतः) इति सङ्गसुपा। अव + धा + क्त = अवहितः। It has the unusual sense of गृहीत (accepted) here. निष्कारणावहितः वनवासः यस्मिन् तत्, इति बहु।

5. सौभाग्यम्—शोभनः भाता इति सुभाता प्रादित्तः, तस्य भावः इत्यर्थे अण्, प्रत्ययः (युवादित्वात् अण्)। This refers to लक्षण, for he volunteered वनवास out of fraternal affection and no self-interest.

(सुमन्त्रः सचिन्तस्तिष्ठति)

प्रतिहारो—भट्टिदारश्च खलु अयं पुच्छति। [भट्टिदारकः खलु आर्यं पृच्छति]।

सुमन्त्रः—भवति किं ममम्।

भरतः—(स्वगतं) अतिमहान् खलु आयासः। सन्तापात् अष्टद्वयः। (प्रकाशम्) अपि मार्गात् प्रतिनिवृत्तस्तत्र भवान् ?

सुमन्त्रः—कुमार ! त्वन्नियोगात् रामदर्शनार्थं जनस्थानं प्रस्थितः कथमहमन्तरा प्रतिनिवर्तिष्ये।

Eng. (Sumantra remains engrossed in thought).

Portress.—The prince asks yourself, noble sir !

Sumantra.—Madam ! he asks me ?

Bharat. (To himself) Extremely high is his fatigue.

His heart has grown void through grief ! (aloud) well ! have you come back from your way, Sir ?

Sumantra.—Prince ! I started for Janasthan to visit Ramchandra by your order ; how can I return from the half-way ?

Tika. 'आयासः' खेदः । 'सन्तापात्' दुःखात् हेतुः । 'महद्दयः' शून्यचेताः । 'त्वन्नियोगात्' भवतः आदेशात् । 'अन्तरा' मध्ये (अन्त्यश्चित्तम्) मार्गमध्यात् । 'प्रतिनिवर्त्तिष्ये' प्रत्यागतो भवामि । [Alt. form = प्रतिनिवर्त्त्यामि] ।

1. त्वन्नियोगात्—तवन्नियोगस्तद्व्यादिति इतत् । हेतौ प्रसौ । वा व्यपलोपे प्रसौ ।

2. प्रतिनिवर्त्तिष्ये—प्रति + नि + वृत् + लट्स्थे । (future tense) ।

3. Remark—Here the stage-direction is faulty, we should have "प्रतिहारो—अथ किम् । (निष्क्रान्ता)" after Sumantra's speech "भवति, किंमां", for this प्रतिहारो is seen to enter again later on, comp "(प्रविश्य) प्रतिहारो—जैदु भट्टिदारभो । विजया खलु च" । This is not possible until the प्रतिहारो retires or goes out of the stage. But curiously enough all the printed editions do not give any criticism on this fault,

भरतः—किन्तु खलु क्रोधेन वा लज्जया वा आत्मानं न दर्शयन्ति ।

Eng. Bh.—Is it that they did not grant you an interview through anger or shame ?

Tika. 'किन्तु खलु' किमिदं भवेत् (इति वितर्कगर्भाग्रन्थः) यत् 'क्रोधेन' राज्यव्यतिजनितेन क्रोधेन लज्जया सोताहरणादिजनितलज्जया । "दर्शयन्ति"—अतीत-सामोष्यं लट् । न तुल्यम् आत्मानम् प्रदर्शयितवान् रामादयः इत्यर्थः [यथा—गौरवे बहुवचनम्] ।

1. क्रोधेन, लज्जया = हेतौ द्वितीया ।

समन्त्रः—कुमार !

कुतः क्रोधो विनोतानां लज्जा वा कृतचेतसाम् ।

मया दृष्टं तु तच्छुभ्यं तैर्विहीनं तपोवनम् ॥८॥

Prose.—विनोतानां क्रोधः कुतः ? कृतचेतसां वा लज्जा (कुतः ?) मया तैर्विहीनं (अतएव) शुभ्यं तपोवनं दृष्टम् ।

Eng. Wherefrom is the anger of the self-restrained persons ? And wherefrom is the shame of those cultured minds ? (or—who have got their minds cultured ?), I have visited the penance-grove that lay void without them ?

Tika.—‘विनोतानां’ संयतानां ‘कुतः’ कस्यात् कारणात् ‘क्रोधः भवेत्’ ? ‘कृतचेतसां’ शास्त्रादिपठनेन मार्जितमनसां व्यवस्थितप्रज्ञानां जनानां वा लज्जा कुतो भवेत् ? [अतः क्रोधस्य लज्जाया वा प्रसङ्गोऽपि अत्र नास्ति । तर्हि किम् ?] ‘मया तु तैः रामादिभिर्विहीनं रक्षितम् (अतएव) ‘शुभ्यं तपोवनं दृष्टम्’ ।

1. कृतचेतसां—कृतं शिषितं मार्जितं चेतः येषां तेषामिति बहु । Those of cultured intellect have no लज्जा for this. Compare “लज्जा दृष्टा भय तन् याकिते नय”—in Beng.

भरतः—अथ क्व गता इति श्रुताः ?

सुमन्त्रः—अस्ति किल किष्किन्ध्यानाम वनौकसां निवासः ।
तत्र गताः इति श्रुताः ।

Eng. Bharat—Then, where are they heard to have gone ?

Sumantra.—A land of the foresters (monkeys) known by the name Kiskindhaya is said to exist and they are reported to have gone there.

Tika.—‘इति श्रुताः’—ते गता इति (ते) किं श्रुताः भवता इत्येवंरूपोऽन्वयः । किञ्च=इति श्रूयते (एतिस्ये चव्ययनेतत्) । वनौकसां वनवासिनां क्षपीणानिबन्धः । तथाचानरः “मर्कटः वानरोवनौकाः” । ‘निवासः’ शब्दशुद्धिः ।

1. सुवाः—agreeing with ते understood. सु + कर्त्तृणि ।
2. वनौकसान्—वनम् षोडः येषां तेषामिति बहु ; षोडस्=स्थानम् । This refers to the monkeys here. See Tika.

भरतः—हन्त ! अविज्ञातपुरुषविशेषाः खलु वानराः ।
दुःखिताः प्रतिवसन्ति ।

सुमन्त्रः—कुमार ! तिर्यग्योनयोऽपुत्रपञ्चतमवगच्छन्ति ।

भरतः—तात, कथमिव ।

Eng. Bharat.—Alas ! the monkeys do not understand the distinction of persons—(The monkeys do not know the distinguished persons). They live in misery.

Sumantra.—Prince ! Even the lower creature (creature of lower order) can appreciate services rendered unto them.

Bharat.—Noble sir ! how so ?

1. अविज्ञात-पुरुष-विशेषाः—adj. to वानराः । न विज्ञातइति नञ्प्रत्ययः ; पुरुषाणां विशेषाः इति इतत् ; अविज्ञाताः पुरुष-विशेषाः उत्तमपुरुषा यैस्ते इति बहु ।

2. तिर्यग्योनयः—तिरश्चाः योनयः येषां ते इति बहु । उपक्रमपञ्चगच्छन्ति—Here by this the poet prefers to us the introduction of Rama's and Sugriva's friendship and the incident of Sitā's abduction,

सुमन्त्रः—सुग्रीवो भ्रंशितो राज्याद् भ्रात्रा उरोष्ठेन वालिना ।

हस्तदारो वसञ्छैले तुल्यदुःखेन मोक्षितः ।

Prose.—उरोष्ठे न भ्रात्रा वालिना राज्याद् भ्रंशितः (विलाङ्घितः) हस्तदारः शैले वसन् सुग्रीवः तुल्यदुःखेन (रानेन) मोक्षितः ।

Eng. Sugriva, who was thrown out (expelled) from the kingdom and whose wife was forcibly taken (abducted) by his elder brother Balin and who was (consequently) living in a mountain, has been relieved by Rama who undergoes alike misery (experiences a similar calamity).

1. अंशितः—अंश+विच्+क्त कर्मणि । Its अनुक्तकर्ता is बालिका ।
2. इतदारः—इताः दारा यस्य स इति बहु । दार (maso. pl) = wife.
3. तुल्यदुःखेन—तुल्यं दुःखं यस्य तेन बहु । Adj. used substantively or it qualifies रामेण understood.
4. मोक्षितः—मोक्ष+विच् चुरादि or मोक्षेण उद्धारण योजितः इति मोक्षिनाम्धातु+क्त कर्मणि । Compare 'अहं त्वां सर्वपापेभ्यो मोक्षयिष्यामि मायुचः'—Gita.

भरतः—तात, कथं तुल्यदुःखेन नाम ।

सुमन्त्रः—(आत्मगतम्) हन्त ! सर्व्वमुक्तमेव मया । (प्रकाशम्)
कुमार ! न खलु किञ्चित् । ऐश्वर्य्यभ्रंशतुल्यता ममाभिप्रेता ।

भरतः—तात किं गूह्ये स्वर्गं गतेन महाराजपादमूलेन
शापितः स्याः यदि सत्यं न ब्रूयाः ।

सुमन्त्रः—का गतिः । श्रूयताम्—

Eng. Bharat—Sir, What is implied by "equally miserable" ?

Sumantra—(To himself) alas ; I have nearly divulged everything ; (aloud) Prince ! nothing more ; only I intend to say that they are equally deprived of the kingdom or prosperity.

Bharat—Noble Sir ! Why do you conceal ? I charge you to tell the truth on (the oath of) the feet of His late Majesty (or swearing by the feet of His late Majesty, I charge you to tell the truth ; or you are to swear by the feet of His late Majesty (Dasaratha), if you do not tell the truth).

Sumantra.—There's no other alternative ; then please hear.

1. ऐश्वर्य्यं अंशदुःखेन—ऐश्वर्य्यस्य अंशः इतत् ; यदा ऐश्वर्यात् अंशः सुपसुपा । तत्र तुल्यता सुपसुपा ; तस्य तुल्यता इति इतत् वा । उक्त कर्म of अभिप्रेता ।
2. मम—"तस्य च वर्त्तमाने" इति कर्त्तरि इष्टी ।
3. अभिप्रेता—अभि+प्र+ङ+क्त वर्त्तमाने कर्मणि ।

4. गृह्णे—गृह् संवरणे इति धातुः । गृह्+कृट्, सि ।

5. महाराजपादमूलिन—महान् राजा कर्मधा—with समासान् टच् । तस्य पादाः इतत् ; तेषां मूलिन इति इतत् ; करणे दतीया । Refers to Dasaratha.

6. शपितः—शप्+णिच्, स्वार्थे+क्त कर्मणि । Comp “मम प्राणेः शपितः स्याः यदि सत्यं न ब्रूयाः” in अभिषेक, स्वप्नटाक and बालचरित । See ante also.

(सु) वैरं मुनिजनस्यार्थे रक्षसा महता कृतम् ।

सीता मायामुपाश्रित्य रावणेन ततो हृता ॥११॥

Prose. (रामेण) मुनिजनस्यार्थे महता रक्षसा (सह) वैरं कृतं ततो रावणेन मायामुपाश्रित्य सीता हृता ।

Eng. It is for the sake of the ascetics, that Ram-chandra has incurred the enmity of the mighty Rakshasa and that is why Ravana has carried away sita through stratagem (trickery).

1. मुनिजनस्यार्थे—सुनयः एव जनाः कर्मधा, or जन=समूह । सुनीनां जनाः इतत् । तेषाम् अर्थः तस्मिन् इति इतत् ; तेषां प्रयोजने इत्यर्थः । अधिकरणे ७मो ।

2. रक्षसा—सहार्थे दतीया । सहशब्दस्तु गम्यमानः (understood) ।

भरतः—कथं हृतेति । (मोहमुपगतः)

सुमन्त्रः—समाश्वसिहि समाश्वसिहि ।

Eng. Bharat—What “carried away !”

Sumantra—Have patience ! be consoled, Sir,

भरतः—(पुनः समाश्वस्य) भोः कष्टम् !

पित्वा च बान्धवजनेन च विप्रयुक्तो

दुःखं महत् समनुभूय वनप्रदेशे ।

भार्यावियोगमुपलभ्य पुनर्ममार्थी

जोभूतचन्द्र इव खेप्रभया वियुक्तः ॥१२॥

Prose. पिता च बान्धवजनैश्च विप्रयुक्तः समसार्थः (रामः) वनप्रदेशे महत् दुःखं समनुभूय पुनर्नार्याविद्योगमुपलभ्य, खे (आकाशे) प्रभया विप्रयुक्तः जीमूतचन्द्र इव जातः ।

Eng.—Being separated from father as well as relatives (near and dear ones), my elder brother has experienced extreme grief in the forest tract ; and now being deprived of his wife's company, he has been like the moon in the sky bereft of her lustre during the rains (or the moon in the sky with her rays hidden in the clouds).

1. विप्रयुक्तः—वि+प्र+युज्+क्त कर्मणि । Its अयुक्तकर्ता is पिता and बान्धवजनैश्च ।

2. वनप्रदेशे—वनम् एव प्रदेशः कर्मधा ; यद्वा वनस्य प्रदेशः इति इतत् । तस्मिन् । अर्धे भौ ।

3. उपलभ्य—उप+लभ्+ल्यप् । N. B.—Rama is समसार्थः so I fully appreciate the दुःखं he is suffering from.

4. जीमूतचन्द्रः—जीमूतः शिवः । जीमूताहतः चन्द्र इति शाकपाथिवादितत् । जीमूतस्य (वर्षाकालस्य) चन्द्रः इति वा वाक्यम् ; As in rains moon is deprived of her light by black dark clouds, so Rama is deprived of her light-like सीता by dark Rakshasa Ravana.

(भ) भोः किमिदानीं करिष्ये । भवतु दृष्टम् । अनुगच्छतु मां तातः ।

सुमन्त्रः—यदाज्ञापयति कुमारः (समौ परिक्रामतः) ।

सुमन्त्रः—कुमार ! न खलु न खलु गन्तव्यम् । देवीनां चतुः-
शालमिदम् ।

भरतः—अत्रैव मे कार्यम् । भोः क इह प्रतिहारि ।

(प्रविश्य) प्रतिहारी—जिदु भट्टिदारय । विजया खलु अहम् ।

[जयतु भर्तृदारकः । विजया खलु अहम्]

भरतः—विजये, समागमनं निवेदय अन्नभवति ।

प्रतिहारी—कदमाय भट्टिनौए निवेदेमि । [कतमस्यै भट्टिन्यै निवेदयामि] ।

भरतः—या मां राजानमिच्छति ।

प्रतिहारी—(आत्मगतम्) इम् किं शु शु भवे । (प्रकाशम्)
भट्टा तह । (निष्क्रान्ता) ॥ [हं किंतु खलु भवेत् ! भर्तः तथा]

Eng. Bharata.—Oh ! what I am to do now ! well I have found out ; noble sir ! please follow me.

Sumantra,—As the Prince commands, (Both of them walk around) .

Sum.—Prince ! do not enter (or proceed), do not enter ; it is the (inner) court-yard of the Queens' palaces.

Bharat.—My business is here ; oh ! who stands at the gate ? : (Having entered)—

Portress—May the prince prosper ; I am Vijaya.

Bharat—Vijaya ! please report my arrival to the venerable lady.

Port.—To which of the queens, sir !

Bh.—To her, who wants me to be the king (who wants to see me the king).

Port.—(To herself) oh ! what possibly have taken place ! (Aloud) your highness ! let it be so ! (exit).

1. इष्टम्—It means I have ascertained duly, 'मया इष्टम्' ।

2. चतुःशालम्—चतुर्णां शालानां समाहारः इति चतुःशालम् । It means court yard or spot surrounded by four गृह the east and west-side mansions facing each other as well as the north and south-side palaces doing the same ; compare “अन्तःपुर-चतुःशाले” in swapna ; the word occurs in अविमारक too ; so we see every rich men had then चतुःशाल in the harem.

३. देवीनाम्—सम्बन्धे इष्टी । देवी means the crowned consort of a king ; the principal queen.

४. भट्टिन्—क्रियायोगे पतुर्थो or सम्प्रदाने ३र्थो &c.

Remark (i) By “भवतु इष्टम्” Bharata decides his procedure now. Thus he decided to see his mother and to rebuke her all the more, for due to her action राम is suffering incalculable miseries ; so he says “अतैव मेकार्यम् । Later on, he decided to march out for Rama's help.

(ii) Thus here Bharata does not refer to his mother, but says “यो मां राजानमिच्छति” thereby he shows or flings a taunt to his mother and does not like to call the doer of such a deed as his mother i. e. he lowers down his mother.

(ततः प्रविशति कैकेयी प्रतिहारी च)

कैकेयी—विजय ! मं पेक्खिदुं भरदो आअदो ? [विजये मां प्रेक्षितुं भरतः आगतः] !

प्रतिहारी—भट्टिणि । तह । भट्टिदारअस्य रामस्स सआसादो ताद सुमन्तो आअदो । तेण सह भट्टिदारअो भरदो भट्टिणिं पेक्खिदुम् इच्छदि किल । [भट्टिनि, तथा । भर्तृदारकस्य रामस्य सकाशात् तातसुमन्त्रः आगतः । तेन सह भर्तृदारको भरत इदानीं भट्टिनीं प्रेक्षितुमिच्छति किल] ।

कैकेयी—(स्वगतम्) केन खु उद्घादेण मं उपालम्भस्सदि भरदो । [केन खु उद्घातेन माम् उपालस्यते भरतः] ।

प्रतिहारी—भट्टिणि । किं पविसदु भट्टिदारअो । [भट्टिनि । किं प्रविशतु भर्तृदारकः] ।

Eng. Kaikeyi.—Vijaya ! has Bharat come to see me ?

Port.—My noble madam ! so it is ; the venerable Sumantra

has come back from the Prince Ramchandra and Bharat seems to interview your ladyship along with him.

Kaikeyi—(To herself) In which matter (on what introduced topic) will Bharat take me to task ?

Port.—My noble madam ! will the Prince enter ?

1. उद्घातेन—प्रस्तादित्वात् or करणे लतीया। उद्+ङ्+ञ्+ञ्ज। 'It means some प्रस्ताव or Introduction or subject matter.

2. उपालप्यते—उप+आ+लभ्+लट्,स्यते। will rebuke.

कैकेयी—गच्छ । प्रवेसेहि णं । [गच्छ । प्रवेशय एनम्] ।

प्रतिहारी—भट्टिणि तह ! (परिक्रम्य उपसृत्य च) जेदु भट्टि-
दारओ । प्रविसदु किल । [भट्टिनि तथा । जयतु भर्तृदारकः ।
प्रविशतु किल]

भरतः—विजये किं निवेदितम् ?

प्रतिहारी—आम [आम] ।

भरतः—तेन हि प्रविशावः । (प्रविशतः) ।

कैकेयी—जाद विअआ मन्तेदि—रामस्स सआसादो सुमन्तो
आअदोत्ति । [जात, विजया मन्त्रयते—रामस्य सकाशात् सुमन्त्र
आगत इति] ।

भरतः—अतःपरं प्रियं निवेदयाम्यत्रभवत्यै ।

कैकेयी—जाद । अवि कोसल्ला सुमिन्ना अ सहावइदव्वा ।
[जात । अपि कौशल्या सुमित्रा च शब्दापयितव्या] ।

Eng. Kaikeyi—well go and let him enter.

Portress.—Noble madam ! let it be so ; (having walked round and approached) Let prosperity attain the Prince ; please enter.

Bharat—Bijaya ! have you informed her ?

Fortress—yes, your highness.

Bharat.—Then let us enter. (They enter).

Kaikēyi.—My darling ! Bijaya relates (reports) that Sumantra has come back from Ram.

Bharat.—And some agreeable news I am now going to deliver unto you !

Kaikēyi.—My darling ! should Kausalya and Sumitra be summoned ?

1. एनम्—Refers to Bharata. Rather a poetical license. Substitution of एनम् for तम् is not strictly allowable. But similar uses are seen. Thus Kalidasa has “सा तां निनाय” “एनां जगाद् च” in Raghu VI etc ; or take एन as a separate word from the चन्वादेश of एतद् or इदम् । Cp.—“एना इयिषी” in Rigveda.

2. शब्दापयितव्या—It means शब्देन आह्वयितव्या । Comp “शब्दापयति राघवः” in रामायणे । The proper form however should not be शब्दयितव्या, rather शब्दाययितव्या । Thus शब्दं करोति इति शब्द + कृञ् कटति = शब्दाय (नामधातु) + ते = शब्दायते ; next शब्दायमानं प्रेरयति = शब्दायि (णिच्) कटति = शब्दाययति to cause to respond. Then by तस्य we get शब्दाययितव्या = to be caused to respond, And this is the meaning intended here ; whereas शब्दयितव्या = शब्दं कर्तव्या is not at all the sense intended here ; so reject this reading ; we however read शब्दापयितव्या in place of the usual form शब्दाययितव्या ; for the Prakrit has शब्दानरुदव्या and not शब्दरुदव्या । And Swapna has “आय्याम् चरन्ति कां शब्दापय” —Act V. Ramayan also has शब्दापयति । Hence defend it thus शब्देन अभिदधति इति शब्द + चिच् + कटति = शब्दा + चिच् + कटति (इति of अकार in place of its elision being irregularly done, cp “अदन्तेऽप्युपाठमन्तात् अदन्तले इतिः” and “आकटावगन्तु कथादीनां सर्वेषां युक्तमाह” also “वदुश्चमेतन्निदमनम्” in Dikshita's siddhantakumudi) = शब्दाप + चिच् + कटति = शब्दापयति । Then in तस्य वरुचि we get शब्दापयितव्या = to order or cause to call out ; similarly forms like दुःखापिता &c are defended.

भरतः—न खलु ताभ्याम् श्रोतव्यम् ।

कैकेयी—(आत्मगतम्) हं किं एव इह (१खु) भवे । (प्रकाशम्)
भणाहि जाद । [हं किं नु खलु भवेत् ? भण जात] ।

भरतः—श्रूयताम्—

Eng. Bh.—This is not to be heard by them. (This should not be heard by them, or this is not worth their hearing).

Kaikeyi—(to herself) Oh ! what has possibly happened !
(Aloud) please tell my boy !

Bharat—Hear please !

यः स्वराज्यं परित्यज्य त्वन्नियोगात् वनं गतः ।

तस्यभार्या हृता सीता पर्याप्तस्ते मनोरथः ॥१३॥

Prose.—यः (रामः) त्वन्नियोगात् स्वराज्यं परित्यज्य वनं गतस्तस्य भार्या सीता
हृतेति ते मनोरथः पर्याप्तः (पूर्णत्वं गतः) ।

Eng. Your desires have been fulfilled (attained complete fulfilment) as the wife of him (Ram) that has gone to the forest by your order has been carried away (abducted).

1. त्वन्नियोगात्—तव नियोगः इति इतत् ; तस्मात् । हृतौ प्रभो । Or
तमनुसृत्य इति ल्यब्लोपे प्रभो ।

2. स्वराज्यम्—स्वस्य स्वं वा राज्यम् । इतत् ; कर्मधा वा ।

3. पर्याप्तः—परि + आप् + क्त ; परिपूर्णतां प्राप्तः । Cf.—‘कैकेयि ।
कामा फलितास्तवेति’—रघुवंशस्य द्रयोदशस्कन्धे । Also mark the taunting
tone of Bharata's speech and his anger for his mother's
unjust action.

कैकेयी—हम् ।

भरतः—हन्त भोः । सत्त्वशुक्लानामिदवाकूणां मनस्विनाम् ।

वधूप्रधर्षणं प्राप्तं प्राप्यात्मभवतीं वधूम् ॥१४॥

Prose.—इत्य भोः ! चतुर्भक्तौ (मान्वां लां) वधून् प्राप्य सत्त्वयुक्तानाम्
मनस्विनाम् इच्छाकूपान् वधूप्रघर्षणं जातम् ।

Eng. Kaikeyi—alas !

Bharat—The outraging of a wife has occurred in the
line of the powerful and magnanimous descendants of
Ikshaku—owing to their having accepted or taken you as a
wife—(or simply because they admitted you as a wife in
their family.)

1. सत्त्वयुक्तानाम्—सत्त्वेन युक्ताक्षिपामिति शतम् । बलिनामित्यर्थः ।

2. मनस्विनाम्—adj. to इच्छाकूपान् । मनस, + विन् (मत्वर्थे) ।
Even सत्त्वयुक्त and मनस्वी इच्छाकुर्वन्शय राजा has suffered वधूप्रघर्षण
and that too through your vile course of action.

3. इच्छाकूपान्—सम्बन्ध इष्टो । इच्छाकूपशब्दे लक्षणाद्वृत्तिः स्वीकरणीया
तेन हि इच्छाकूपशब्देन इच्छाकूपवशीयानां प्रतीतिः ।

4. वधू प्रघर्षणम्—वध्वाः प्रघर्षणमिति शतम् । प्र + घृष + ल्युट् ।

5. Remark—This series of blames imputed on Kaikeyi
made her dumb-founded and she how defends herself. This
is the right moment for that.—Cf. “दिशकाले निवेदयामि”—ante,

कैकेयी—(आत्मगतम्) भोदु दाणि कालो कहेछ' । (प्रकाशम्)
जाद तुवं ण आणासि महाराजस्य सावं [भवतु इदानीं कालः
कथयितुम् ॥ जात, त्वं न जानासि महाराजस्य शापम्] !

भरतः—किं शस्ते महाराजः ?

कैकेयी—सुमन्त्र । आशक्ख वित्थरेण । [सुमन्त्र, आचक्ष्य
विस्तरण] ।

सुमन्त्रः—यदाज्ञापयति भवती । कुमार, श्रूयताम्—पुरा
श्रुतयां कतेन महाराजेन कस्मिंश्चित् सरसि कलसं पूरयमाणो

वनगजद्वहितागुकारिशब्दसमुत्पन्नवनगजशङ्खयो शब्दवेधिना
शरेण विपन्नचक्षुषो महर्षेः चक्षुर्भूतो मुनितनयो हिसितः ।

भरतः—हिसित इति ? शान्तं पापं शान्तं पापम् । ततस्ततः ।

Eng. Kaikeyi—(to herself) well ? this is the time for disclosing everything ; (aloud) my darling ! it is not known to you that his late Majesty had been cursed.

Bharat—Was the king cursed ?

Kaikeyi—Sumantra ! tell it in details.

Sumantra—As your ladyship commands. Listen please, Prince ! Formerly the king went out ahunting and there he killed with his Sabdabedhi arrow (i. e. with his arrow that pierces the game, following the track of the game's sound)—an ascetic's son who was, as it were, the very eyes of the ascetic that had his own eyes lost, mistaking him for a wild elephant—the mistake arising out of the trumpet-like sound of his pitcher which he was filling in a certain pond.

Bharat—He is killed ! Heaven forbid it ! Heaven forbid it ! then ! what then—

1. कथयितुम्—“कालसमयवेलासु तुमुन्” इति कथयतोक्तुमुन् प्रत्ययः ।
2. शपत्तः—शप. + क्त कर्मणि ।
3. आचक्ष्व—आ + चक्ष्. क्तिट् स् ।
4. विसरेण—प्रकृत्यादित्वात् तृतीया । वि + क्षृ + णिप् । See our notes in “गिरां विस्रतत्त्वसंयुक्ते” Kirata XIV, and the rule” प्रथमे वी षशब्दे” ।

5. पूरयमानः—पूर + णिच्. चुरादि + शानच्. कर्त्तरि । Its objects is कालसम् and it qualifies मुनितनयः । “णिचश्च” इत्यात्मनेपदम् ।

6. वनगज इत्यादि—वनस्थितः गजः वनवासी गजः इति वा । शाक-
पाथिवादित्वात् समासः । तस्य वृद्धिमिति इत्यत् । वृद्ध + क्त भावे इति वृद्धितं
वृद्धिरवः । Compare “वृद्धितं करिगर्जितम्” and “स तत्र हिरद-

‘इदित्यक्षी’ &c. तत् चतुर्कृतं शीर्षं यस्य स इति चतु + क्त + णिनि प्रत्ययः । उपपद तत्पुरुषः । तादृशः शब्दः इति कर्मधा । तस्मात् समुत्पन्नः इति सुप.सुपा ; सम् + उट् + पद + क्त कर्त्तरि । वनगजस्य शब्दा (सम्भाषणा or बुद्धिः) इति इतत् । वनगजश्चित्तः ~~तादृशः~~ उपपन्ना वनगजशब्दा इति कर्मधा । तथा । हेतौ श्या ।

7. शब्दविधिना—शब्देन (शब्दानुसारेण) व्यङ्ग्यं शीर्षं यस्य स इति शब्द + व्यङ् + णिनि (वाङ्मयात् सम्प्रसारणम्) । उपपदतत् ; or better—शब्देन विधिति (हिद्रीकरोति, नाशयति) इति शब्द + विध + णिनि कर्त्तरि साधुकारिणि, ताच्छौख्ये वा । Qual. शरेण ।

8. विपन्नचक्षुषः—विपन्ने गटे चक्षुषी यस्य तस्य इति बहु ।

9. चक्षुर्भूतः—चक्षुर्भूतं तुल्यः इति चक्षुर्भूतः, नित्यसमासः । or चक्षुषा भूतः (तुल्यः) सुप.सुपा &c. See our Sak VI शरीरभूता ।

10. पापम्—Subj. to अस्तु understood. पापम् ज्ञानमस्तु &c.

सुमन्त्रः—ततस्तमेवं गतं दृष्ट्वा—

तेनोक्तं रुदितस्यान्ते मुनिना सत्यभाषिणा ।

यथाहं भोस्त्वमप्येवं पुत्रशोकाद् विपत्स्यसे ॥१५॥ इति

Prose.—रुदितस्यान्ते सत्यभाषिणा तेन उक्तम् “भोः यथा अहम् एवं त्वमपि पुत्रशोकात् विपत्स्यसे” इति ।

Eng.—Then finding him (his son) in such a plight the truthful sage uttered after lamentations “oh ! you will also meet calamity due to the bereavement of son just like me.”

1. रुदितस्य—रुद् + क्त भावे । तस्य । शेषे इष्टौ, related to अन्ते ।

2. सत्यभाषिणा—सत्यं भविष्यत् शीर्षं यस्य तेन सत्य + भाष. + णिनि कर्त्तरि ।

3. पुत्रशोकात्—पुत्रस्य शोकः इति अन्वयासादिवत् षष्ठीतत् ; तस्मादिति हेतौ ५ नौ ।

4. विपत्स्यसे—वि + पद + लट् स्यसे ।

N. B.—The Ramayan also supports this reading as follows—पुत्रव्यसनं दुःखं यदेतन्मै साम्प्रतम्, एवं त्वं पुत्रशोकेन राजन् कालं करिष्यसि ।

भरतः—नम्विदं कष्टं नाम ।

कैकेयी—जाद ! एदस्मिन्निव्वं अपराहे मं निक्खिविष पुत्तभो रामो वनं पेसिदो ण हु रज्जलोहेण । अपरिहरणीयो महारिसि-
सावो पुत्तविषवासं विणा ण होइ । [जात ! एतस्मिन्निव्वं अपराधे
मां निक्षिप्य पुत्रको रामो वनं प्रेषितः न खलु राज्यलोभेन ।
अपरिहरणीयो महर्षिशापः पुत्रविप्रवासं विना न भवति] ।

भरतः—तुल्ये पुत्रविप्रवासे कथमहमराज्यं न प्रेषितः ।

कैकेयी—जाद । मातुलकुले वर्त्तमानस्य पद्मदीप्तो दे विष-
वासो । [जात । मातुलकुले वर्त्तमानस्य प्रकृतोभूतस्ते विप्रवासः]

भरतः—अथ चतुर्दश वर्षाणि किं कारणमवेक्षितानि ।

Eng. Bharat.—Alas ! what a misfortune is this.

Kaikeyi.—My darling ! it is for this reason and not out of greed for the kingdom that my son Ramcharitra has been sent to forest the guilt being thrown on me (the blame being laid on me). And because the unavoidable curse of that great ascetic cannot happen without a long separation from the son.

Bharat.—Why have I not been sent to the forest, the long separation of son being equally applicable to me ?

Kaikeyi.—My boy ! your separation grew a normal one as you dwelt long in your maternal uncle's house.

Bharat.—well and good ; but why did you fix fourteen years.

1, कष्टम्—अभिषेयमात्रे (प्रातिपदिकार्थे) १५ । or nom to भवति &c understood.

2, अपराधे—विषयाधिकरणे ३मी ।

3, निक्षिप्य—नि + क्षिप + क्त्यप् । I volunteered all responsibility on myself and sent pitiable Rama (पुत्रक राम) to forest to fulfil मुनिशाप—the nature's ordain is अपरिहार्य ।

4. पुनः—पुनः + स्वार्थे अणु कप्पार्थे वा क्त्वं प्रत्ययः ।

5. राज्यक्षोभेन—राज्यस्य राज्ये वा क्षोभः ; इतत् or सुप्तसुप्ता । तेन/ हितौ वृत्तौ ।

6. अपरिहरणीयः—परिहृत् + न् शक्यः इति परि + ह + णीय कर्मणि ; न परिहरणीय इति नञतत् । Sage's course must happen—it is अपरिहरणीय ; and as through nature all this has happened, king Dasaratha must die through पुनर्वियोग । Now to make this inevitable course come to pass in any way, Kaikeyi did this through the approval and advice of वशिष्ठ and others. The शाप is to take place through Rama's death or through Rama's exile ; of these exile is better than death. So Kaikeyi in conference with the priest adopted this course of action though it seemed very shocking on her part and though all blame came upon her. And the limit of the year was uttered unawares. Thus Kaikeyi defends herself and thus our poet raises Kaikeyi higher than she is portrayed in Ramayana. See Next para.

7. पुनर्विप्रवासं—विना योगे रथा ; वि विशिष्टः दौर्घः प्रवासः इति प्रादितत् ; पुनस्य विप्रवासः इति इतत् ।

8. पुनर्विप्रवासं—भावे ७मी ।

9. वर्त्तमानस्य—इत् + शानच् कर्त्तरि ; &adj. to ते ।

10. मातुलकुले—मातुलस्य कुलं तत्र ; अर्धि ७मी ।

11. प्रकृतोभूतः—अप्रकृतः प्रकृतोभूतः इति प्रकृत + अभूततदभावे च्च् प्रत्ययः-तस्य भू + क्त कर्त्तरि । To this दमरय being habituated this will not pain him in the least. Rather Rama being his dearer son his separation will cause pain so वनवास of Rama was arranged for.

12. अवेक्षितानि—अवे + ईच् + क्त कर्मणि plural. निर्वारितानि इत्यर्थः ।

13. किं कारणम्—“निर्वाण्यन्ते सर्वाणाम्”—इति अत्र प्रथमः । कथात् कारणात्, केन कारणेन &c are also allowable.

कैकेयी—जाद चउद्दस दिअसत्ति वत्तुकामाए पय्याउल-
हियआए चउद्दस वरिसाणि त्ति उत्तं [जात, चतुर्दश दिवसा इति
वत्तु कामया पर्याकुलहृदयया चतुर्दशवर्षाणोत्पत्तम्]

भरतः—अस्ति पाण्डित्यं सम्यग्विचारयितुम् । अथ विदित-
मेतद् गुरुजनस्य ?

सुमन्त्रः—कुमार, वसिष्ठवामदेवप्रभृतीनामनुमतं विदितं च ।

भरतः—हन्त त्रैलोक्यसाक्षिणः खलु एतं । दिष्टानपरा-
ज्ञातभवती । अम्ब, यद् भ्रातृस्नेहात् समुत्पन्नमनुना मया
दूषितातभवती तत्सर्वं मर्षयितव्यम् । अम्ब, अभिवाद्ये ।

Eng. Kaikeyi.—My darling ! I intended to say "four-
teen days" but my heart being perturbed, I uttered four-
teen years.

Bharat.—Yes, you are capable enough to judge aright
everything (you are clever enough to consider all points).
Well, was it known to the elders (superiors) ?

Sumantra.—Prince it was known to Vasistha, Vama-
deva and the like and was also approved by them.

Bharat—Ho ! these are the seers of everything in the
world. Luckily your ladyship is not blameful ! Mother !
your noble self has been accused (censured, blamed) by me
whose anger was roused due to (or on account of) fraternal
love,—this is to be forgiven. Mother ! I salute thee.

1. वत्तुकामया—वत्तु + तुम् = वत्तुम् । वत्तुकामः यस्याः, वङ् । मकारस्य
लोपः । See ante Act I.

2. पर्याकुलहृदयया—पर्याकुलं हृदयं यस्याः तया इति वङ् । Adj. to मया ।

3. विदितम्—मतिबुद्धिपूर्वार्थेभ्यश्च इति वत्तमाने विदधातोः क्तप्रत्ययः
क्षमेति ।

4. गुरुजनस्य—तस्य च वर्तमाने इति कर्तरि षष्ठी । This is a deviation from Ramayana and thus our poet raises Kaikeyi and serves his dramatic purpose as well. This in a great way absolves Kaikeyi of her blame.

5. वशिष्ठवामदेवप्रभृतीनाम्—पूर्ववत् अनुक्ते कर्तरि षष्ठी । वशिष्ठश्च वामदेवश्च इति वशिष्ठवामदेवो हन्तसमासः । तौ प्रभृतौ येषां तेषामिति बहु ।

6. अनुमतम्—अनु+मत्+क्त कर्मणि ; वर्तमाने क्त । similarly विदितम् is derived above.

7. वैलोक्यसाक्षिणः—दयाणां लोकानां समाहारः इति त्रिलोकौ । समाहार द्विगुः । त्रिलोकौ एव वैलोक्यम् इति स्थाय्ये व्यञ्ज प्रत्ययः । तस्य साक्षिणः इति इतत् ।

8. अनपराद्धा—न अपराद्धेति नञतत् । अप्+राध् (दिवादि अकर्मक) + क्त कर्तरि ।

9. भाटञ्जेहात्—भातरि ङेङ्गः सुपसुपा ; तच्चादिति द्विती प्रसी ।

10. समुत्पन्नमन्युना—adj. to मया । सम्+उद्+पद्+क्त कर्तरि । समुत्पन्नः मनुयर्थस्य तेनेति बहु । Qual मया ।

11. दूषिता—दुष्+षिच्+क्त ; fem. णा । दुष्+षिच्.=दूषयति । चित्तविकारे तु दूषयति दोषयति इति उभावेव भवतः ।

12. मर्षयितव्यम्—सृष्+षिच्+क्त कर्मणि ; agreeing with तत् which has उक्ते कर्मणि रमा ।

14. अभिवाद्ये—अभि+वद्+षिच्+लट् ए । Bharata asks pardon for his rude behaviour on mother, he did not know the realfact so long. To him mother is divine now “माता किञ्च मनुष्याणां देवतानाञ्च देवतम्”—मध्यम व्यायोग ।

कैकेयौ—जाद ! का णाम मादा पुत्तमस्य अवराहं ण मरिसेदि । उट्टेहि । उट्टेहि । को एत्थ दोषो । [जात, का नाम माता पुत्रस्य अपराधम् न मर्षयति । उत्तिष्ठ, उत्तिष्ठ । कोऽत्र दोषः] ।

भरतः—अनुगृह्यतोऽस्मि । आपृच्छामि अत्रभवतोम् ! अर्थवाहम् आर्थस्य साहाय्यार्थम् कृत्स्नं राजमण्डलम् उद-
योजयामि ।

Eng. Kaikeyi.—My darling! which mother (or is there any mother that) does not forgive her son's faults. Rise up! rise up. What harm in it?

Bharat.—I am blessed (I deem myself blessed). Good-bye so to you. This very day I shall set the entire circle of kings in aid of my brother.

1. आष्टच्छानि—आ + प्रच्छ + लट् मिप् । By the rule “आङिनुप्रश्चोः” it should be used in the atmanepada. आष्टच्छे would have been proper. It is an irregular use of Bhasa. See आष्टच्छ V.II.

2. उदयोजयामि—उद् + युज् + णिच् + लट् मिप् । भविष्यत् समीप्ये लट् ।

भरतः—अयमिदानीम्—

वेलामिमां मत्तगजान्धकारां करोमि सैन्यौघनिवेशनङ्गाम् ।

वलैस्तरङ्गिष्व नयामितुल्यङ्गानि समुद्रं सह रावणेन ॥१६॥

Prose—(अयम् अहम्) इमां वेलां मत्तगजान्धकारां सैन्यौघनिवेशनङ्गां करोमि । तरङ्गिः वलैः रावणेन सह समुद्रं तुल्यं ग्लानिं नयामि च ।

Eng. Now I shall darken the sea-coast with my elephants in rut and line it up with the camps of my soldiers ; and then with my forces crossing the sea, I shall cause both the sea as well as Ravan to be equally dried up (to be equally pale).

1. मत्तगजान्धकारां—adj. to वेलां । मद् + क्त = मत्त ; क्त कर्त्तरि । मत्ताः गजाः इति कर्मधा । ते एव अन्धकारः तमःस्वरूपः यव । यद्वा तैः (हतैश्च) [तेषां सदभाववशात्] अन्धकारो वा सुपसुपा or शतत् ।

2. सैन्यौघनिवेशनङ्गाम्—सैन्यानाम् औघः इति द्वितत् । तेषां निवेशाः इति द्वितत् ; तेः नङ्गा इति शतत् ; नङ् + क्त कर्मणि = नङ्ग i. e. परिव्याप्त । Q. वेलाम् ।

3. तरङ्गिः—तृ + शब् लट्तीया बहुवचन ; adj. to वलैः ।

4. रावणेन—“सहयुक्तेऽप्रधाने” श्या । रावणस्य अप्रधानत्वात् तव सहाये लट्तीया । आदौ एव समुद्रस्य ग्लानिः तस्य उत्तरणात् ततः रावणस्य इति अनेन हेतुना रावणस्य अप्राधान्यम् ।

5. तुल्यम्—“तुल्यम्” इति पाठस्तु साधोयान् । ग्लानिशब्दस्य स्त्रीलिङ्गत्वात् ; or it is an adverb.

6. ग्लानिम्—ग्लौ ङष्ण्ये + क्ति ; direct obj to नयामि ; the indirect obj. being समुद्रम् ।

(भ)—अये शब्द इव । तूर्णं ज्ञायतां शब्दः ।

(प्रविश्य) प्रतिहारी—जेदु कुमारी । इमं वृत्तान्तं सुनिष
जेष्ठभट्टिनो मोहं गथा ! [जयतु कुमारः । इमं वृत्तान्तं श्रुत्वा
जेष्ठभट्टिनो मोहं गता ।]

कैकेयी—हम् !

भरतः—कथं मोहसुपगताम्वा ?

कैकेयी—एहि जाद ! अय्यं अस्मासइस्मामो । [एहि जात !
आर्य्यामाश्वासयिष्यावः]

भरतः—यदान्नापयत्यम्वा । (निष्क्रान्ताः सर्वे) ।

षष्ठोऽङ्कः ।

Eng. What ! a sound seems to arise ! Look quickly
wherefrom it is. (Having entered)—

Portress.—May victory attend the Prince : on hearing
this fact (incident or event) the eldest queen has got
fainted (has fallen down in a swoon).

Kaikeyi.—Oh !

Bharat.—What ? Has my mother fainted ?

Kaikeyi,—Come along my darling ! we shall assure
(console) the venerable lady.

Bharat.—As my mother commands.

(Exeunt omnes)—(The sixth act.).

1. तूर्णम्—adv. त्वर् + क्त = स्वरितम् and तूर्णम् ।

2. ज्येष्ठभट्टिनी—ज्येष्ठ भट्टिनी इति कर्मणा । प्रत्यक्ष + इष्ट = ज्येष्ठ ; also
ज्येष्ठ । This refers to kausalya.

3. आश्वासयिष्यावः—आ + वच् + षिच्, छट् आगः ।

4. इम्—It is as already seen an अव्यय to denote कोप or
वचनम् । Here it implies सम्पन्न or विजय ।

प्रातेमाना-कम्

सप्तमोऽङ्कः ।

तापसः—नन्दिलक ! नन्दिलक !

(प्रविश्य) नन्दिलक—अय्य, अय्य' द्वि । [आर्य्य, अय-
मस्मि] ।

तापसः—नन्दिलक, कुलपतिर्विज्ञापयति—एषः खलु स्वदारा-
पहारिणं त्रैलोक्यविद्रावणं रावणं नाशयित्वा, राक्षसगुणविरुद्ध-
वृत्तम् गुणविभूषणं विभीषणमभिषिच्य, देव-देवर्षिसिद्धविमल-
चारितां तत्रभवतीम् सीतामादाय, ऋक्षराक्षसवानरमुख्यैः परिवृतः,
सम्यासस्तत्रभवान्, शरद्विमलगगनचन्द्राभिरामो रामः । तदद्या-
स्मिन्नाश्रमपदेऽस्मद्विभवेन यत् सङ्कल्पयितव्यं तत् सर्वं सज्जोक्रिय-
तामिति ।

(Then enters as ascetic) Ascetic.—Nandilaka ! Nandilaka !

(Entering) Nandilak.—Here I am noble sir !

Ascetic.—Nandilak ! the chief of the hermitage informs,
that having killed Ravan, the abductor of his wife and the
oppressor of the three regions, and having installed
Bibhishana who bears a character opposite to that of a
Rakshasa, and having taken with him Sita who has proved
her spotless character amongst the gods and the divine
sages and being beset with or surrounded by or followed
by the chiefs of the Bears, Rakshasas and monkeys, here
approaches the venerable Ram being (or who is) as char-
ming as the moon-clear autumn-sky. Therefore decorate

everything in our hermitage as befits our resolution or in proportion to our prosperity.

1. कुक्षपतिः—He is a sage who maintains thousands of ऋषि and teaches them (see Sak I).

2. स्व-दारापह्णारिणम्—स्व-दाराः कर्मधा, स्वस्य दाराः इतत् वा । तान् अपहृतवान् इति स्व+दार+अप+हृ+णिन् कर्त्तरि ताच्छीर्ष्ये=उपपदतत् ; यद्वा स्वदाराणाम् अपहारी तमिति इतत् । This shows that Ravana deserved punishment from Rama.

3. वैलोक्यविद्रावणम्—द्रयाणाम् लौकानाम् सनाहारः इति विलोकी । सा एव वैलोक्यम् इति स्वार्थे चातुर्बन्धादित्वात् व्यञ्ज. प्रत्ययः । विद्रावयति इति विद्रा-वणः—वि+हृ+णिच्+ह्युट कर्त्तरि बाहुल्यकात् । वैलोक्यस्य विद्रावणः इति इतत् । तम् । Ravana was so called for his terrible motions.

4. गुणगणविभूषणम्—गुणानाम् गणाः इतत् । ते एव विभूषणानि अलङ्करणानि बभूवुः तमिति बहु ।

5. देवदेवर्षिसिद्धविमलचारिवाम्—देवस्यासौ ऋषिश्चेति देवर्षिः । कर्मधा । देवाः च देवर्षयश्च इति द्वन्द्व समासः । तेषु सिद्धम् प्रतिपन्नम् इति सङ्गसुपा । देव देवर्षिसिद्धं विमलचारिवम् यस्याः तामिति बहु । or सिद्धा are a class of सिद्ध-पुरुष । देवदेवर्षिसिद्धाः द्वन्द्व । तेषु विमलम् । तादृशंचारिवं यस्याः, बहु । ताम् ।

6. ऋक्षराचसवानरमुख्यैः—ऋक्षाश्च (भङ्गू काश्च) राक्षसाश्च वानराश्च इति द्वन्द्वः समासः । तेषां मुख्या सौरिति इतत् ।

7. शरद्विमलगगनचन्द्राभिरासः—शरदि विमलम् इति सङ्गसुपा । तादृशं गगनमिति कर्मधा । तत्र यश्चन्द्र इति सङ्गसुपा । स इव अभिरास इति उपमान समासः । As शरत्प्रसन्न आकाश is free of dark clouds and charming, so Rama was now free of रावण and विपद् and so shining to all, Comp “शरत्प्रसन्नमाकाशमविष्कृतचक्रतारम्” Raghu ।

8. अस्माद्भिभवेन—प्रकृत्यादित्वात् करणे वा द्वितीया । अस्माकम् विभवः इति इतत् ; तेन ।

9. सङ्कल्पयितव्यम्—सम्+कृ+प+णिच्+तव्यम् ।

10. सञ्जीक्रियताम्—सञ्ज+अभूततद्भावे चिब+क+कर्मणिभाच् छोट ताम् ।

नन्दिलकः—अय्य ! सर्व्वं सज्जीकिदं । किन्तु—[आर्य्य !
सर्व्वं सज्जीकृतम् । किन्तु—] ।

तापसः—किमेतत् ?

नन्दिलकः—एतत् विभीषणकेरञ्चा रक्खसा । तेसं भक्षण-
णिमित्तं कुलवदी प्रमाणम् । [अत्र विभीषणोयाः (यद्वा
विभीषणसम्बन्धिनः) राक्षसाः । तेषां भक्षणनिमित्तं कुलपतिः
प्रमाणम्] ।

तापसः—किमर्थम् ?

नन्दि—ते खु खज्जन्ति [ते खलु खादन्ति] ।

तापसः—अलमलं सम्भ्रमेण । विभीषणविधेयाः खलु
राक्षसाः ।

नन्दि—णमो रक्षससज्जणाअ । (निष्क्रान्तः) [नमो
राक्षससज्जनाय]

Eng.—Nandi—Noble sir ! everything has been deco-
rated ; but—

Ascetic—what is that ?

Nandi—Here is the Rakshasa of Vibhishan's train. As
regards their food, our chief is the final authority (as
regards feeding them the decision rests with our chief).

Ascetic.—What for ?

Nandi.—Certainly they eat.

Ascetic.—Away with your anxiety. These Rakshasas
are subject to Vibhishana.

Nandi—So let my salutation go to the good (the pious)
Rakhasas. (exit).

1. विभीषणीयाः—विभीषण+ङ् ; or विभीषणस्य सम्बन्धः इति इतत् । स अस्ति येषाम्, इतिप्रत्ययः = विभीषणसम्बन्धिनः ।

2. भक्षयामिभित्तम्—भक्षयस्य भित्तम् इति इतत् । Adv. Qual. भवति & understood.

3. प्रमाणम्—“कुलपतिः”—इत्यस्य विधेयः । अजहङ्गमेतत् ।

4. विभीषणविधेयाः इति इतत् । “विधेयो विनयगङ्गा वचनेस्थित आश्रय” इत्यमरः ।

तापसः—(विलोक्य) अये, अयमत्रभवान् राघवः । य एषः—

जय नरवर, जियः स्याद् द्वितीयस्तवारि-

स्तव भवतु विधेया भूमिरेकातपत्ता ।

इति मुनिभिरनेकैः स्तूयमानः प्रसन्नैः

क्षितितलमवतीर्णोमानवेन्द्रो विमानात् ॥ १ ॥

Prose.—हे नरवर (त्वं) जय । तवचैतद्वितीयः अरिः स्यात्—स जियः (भवेत्) । एकातपत्ता भूमिस्तवविधेया भवतु—इति प्रसन्नैरनेकैः मुनिभिः स्तूयमानः (पूज्यमानः) मानवेन्द्रो (राघवः) विमानात् क्षितितलमवतीर्णः ।

Eng. Ascetic.—(Beholding) well, here is arrived the venerable Raghava or the ruler of men, who is now descending on earth from the aerialcar being eulogised by many a sage saying “victory be to you, let your second enemy, if any, be subdued and let the entire earth be subject to your Royal Umbrella” :

1. नरवर—नरेषु वरः अ इति सुप्सुपा ; vocative case.

2. जियः—जि+यत् कर्मणि । Fit to be conquered. Ravana being killed your second enemy if any will verily be conquered or vanquished by thee.

3. एकातपत्ता—एकं रामचन्द्रस्य एव आतपधम् यत्र or यस्या सा इति बहु , adj to भूमिः । आतपात् त्रायते इति आतप+वै+क कर्त्तरि = आतपधम् umbrella, Comp “एकातपधम् जगतः प्रभुत्वम्”—Kalidasa. This is a sign of universal sovereignty.

4. अनेकेः—न एकः इति नञतत् ; अनेकस्य अनेकस्य अनेकस्य, एकशेष ।
तेः । op. “पतन्मानिके जलचरिवीर्यैः” —Kirata XIV. Adj to सुनिभिः ।

5. सूयमानः—सु + शानच्, कर्मणि ; adj to मानवेन्द्रः ।

6. मानवेन्द्रः—मानवानाम् इन्द्रः राजा इति इतत् (शेषे) ; सुपसुपा वा ।
वा मानव इन्द्र इव इति उपमिततत् ।

(तापसः) जयतु भवान् जयतु । (निष्क्रान्तः) ॥

इति मिश्रविष्कम्भकः ।

Eng.—Victory be to thee (may you prosper). [Exit].

N. B.—विष्कम्भकलक्षणं यथा साहित्यदर्पणे—वृत्तवर्त्तिष्यमाणानां कथाशानां
निदर्शकः संक्षिप्तार्थस्तु विष्कम्भ आदावङ्गस्य दर्शितः । मध्यमेन मध्यमाभ्याम् वा पात्राभ्याम्
सम्प्रयोजितः शब्दः स्यात् स तु सङ्कीर्णो नीचमध्यमकल्पितः ॥ Here it is सङ्कीर्णं
or मिश्र as one of the actors तापस is मध्यम, and the other Nan-
dilak is नीच speaking Prakrita. See ante also.

(ततः प्रविशति रामः)

रामः—भोः—

समुदितवलवीर्य्यं रावणं नाशयित्वा
जगतिगुणसमयां प्राप्य सीतां विशुद्धाम् ।
वचनमपि गुरुणामन्तशः पूरयित्वा
सुनिजनवनवासं प्राप्तवानस्मि भूयः ॥२॥

Prose—समुदितवलवीर्य्यं रावणम् नाशयित्वा जगति गुणसमयाम् विशुद्धां
सीतां प्राप्य गुरुणाम् वचनमपि अन्तशः (साकल्येन) पूरयित्वा भूयः सुनिजनवनवासं
प्राप्तवान् अस्मि ।

Eng. Having killed Ravana, who was full of prowess
and strength, having re-gained Sita who is pure and endo-
wed with all the virtues in the world, and having performed
the orders of my superiors to the last letter, I have again
arrived at the forest-residence of the sages.

1. समुदितवल्लवीर्यम्—adj to रावणम्; वल्लं च वीर्यं च वल्लवीर्यं इदम् । समुदिते वल्लवीर्ये यस्य तम् इति बहुव्रीहिः । सम्+उद+र+क्त कर्त्तरि ।

2. गुणसमया—गुणैः समया तामिति इतत् । Mark Rama's estimate of Sita here.

3. अन्तशः—अन्त+शस् । Here the better reading is अन्ततः—अन्तः+तस् । शस् comes (in श्या) by the rule “वह्लत्पार्थात् शस् कारकादन्य तरस्याम्” ; take अन्त to mean “whole”:

4. पूरयित्वा—पूर+णिच्+क्ताच् ।

5. सुनिजनवनवासम्—सुनिः एव जनः कर्मधा ; वने वासः सुप.सुपा । सुनिजनानाम् वनवासः इति इतत् । Rama refers to his prior आयमवास among सुनि in जनस्थान । And hence this is the place of scene here.

7. अस्मि—अहम् इत्यर्थे प्रयुक्तम् अव्ययम् । यद्वा—refers to अहम् understood.

रामः—तापसीनाम् अभिवन्दनार्थम् अभ्यन्तरं प्रविष्टा चिरायते खलु मैथिली । (विलोक्य) अये इयं वेदेहे ।

Eng.—Having entered inside in order to pay her respect to the female ascetics (ascetic ladies), Sita is delaying. (Looking around) oh ! here is Sita.

1. तापसीनाम्—कर्तृकर्मणोः कृति इति कर्मणि षष्ठौ ।

2. अभिवन्दनार्थम्—अभिवन्दनाय इदम् इति नित्यसमास by “अर्थेन नित्यसमासः विशेष्यलिङ्गता च वक्तव्या” । अभि+वन्द+ल्युट् ।

3. चिरायते—चिर is long time. चिरमस्यस्य इति चिर+अच्+सत्यर्थे (अग्रं आदि) चिरः one who makes delay ; or by लक्षणा चिर means चिरयुक्त । चिर इव आचरति इति चिर+क्यङ्+लटते । The reading चिरायति is bad in gram. चिरयति may be derived by “तत् करोति णिच्” । Comp “चिरायते खलु आहुतः”—Sak VI.

(रा) सखीति सीतेति च जानकीति यथावयः स्निग्धतरं स्मृषेति ।

तपस्विदारैर्जनकेन्द्रपुत्री सम्भाष्यमाणा समुपैति मन्दम् ॥३॥

Prose—तपस्विदारैः यथावयः (समानाधिकादिवयः—ज्ञानानुसारेण) “सखीति” “सीतेति” “जानकीति” “हृषे”ति स्निग्धतरं सम्भाष्यमाणा जनकीन्द्रपुत्री मन्दम् उपैति (आगच्छति)।

Eng.—The daughter of the King of the Janaka dynasty is slowly approaching being affectionately addressed as “my friend”, O’ Sita,” “Janaki” “daughter-in law” by the ascetic ladies in proportion to their age.

1. तपस्विदारैः—तपस्विनां दाराः तैरिति इतत्; अनुक्ते कर्त्तरि श्या। दार meaning wife is always masc. plural.

2. यथावयः—वयः अनतिक्रम्य इति अव्ययीभावः। Adverb.

३. सखीति, सीतेति—इति योगे प्रथमा।

4. स्निग्धतरम्—इदम् अनघोरतिशयेन स्निग्धम् तत् इति तरप। बौद्धातिशयेन तरप्। तत् यथातथा। She is now more affectionately looked at by all, for she is now जगति विशुद्धा।

5. सम्भाष्यमाणा—सम्+भाष्+कर्मणि शानच्; adj to सीता।

(ततः प्रविशति सीता तापसी च)

तापसी—हला ! एसो दे कुटुम्बिओ । उवसप्पणं । ण सक्कं तुमं एआइणिं पेक्खिदुं । [हला ! एष ते कुटुम्बिकः । उपसर्प एनम् । न शक्यं त्वाम् एकाकिनीं प्रेक्षितुम्] ।

सीता—हं । अज्जवि अविस्मसणाअं विअ मे पडिभादि । (उपसृत्य) जेदु अय्यउत्त [हम् अद्याप्यविश्वसनोयमिव मे प्रतिभाति । जयतु आर्यपुत्रः] ।

रामः—मैथिलि, अपि जानासि पूर्वाधिष्ठानमस्माकं जनस्थानमासीत् । अप्यत्र ज्ञायन्ते पुत्रकतकाः वृक्षाः ?

सीता—जाणामि जाणामि अवलोद्वपत्तआ उल्लोद्वद्वत्ता दणिं वुत्ता । [जानामि जानामि । आलोकितपत्रका उल्लोकयितव्याः इदानीं संवृत्ताः (वृक्षाः)] ।

रामः—एवमेतत् । निम्नस्थलोत्पादको हि कालः । मैथिलि !
अपुनरप्येतस्य सप्तपर्णस्याधस्ताच्छुक्लवाससं भरतं दृष्ट्वा परितस्तं
मृगयूथमासीत् ।

Eng. (Then enter Sita and the ascetic lady)

Ascetic lady.—Hullo ! this is your husband. Approach him ; we cannot see you alone without him.

Sita.—Yes ! but still it seems to be incredible to me.
(Having approached) May my noble husband prosper.

Ram.—Maithili ! do you remember that in this Janasthan was our former residence. Can you recognise here your adopted sons, the trees ?

Sita.—Yes ! yes ! I remember—the leaves of these trees were visible before our eyes and now they require our faces to be raised in order to see them.

Ram.—This is so. Time makes the low high and the high low. Maithili ! can you remember how the herd of dear got frightened at the sight of Bharat clad in white under this very Chattim (सप्तपर्ण) tree.

1. कुटुम्बिक—कुटुम्ब + ठन् मत्वर्थे—कुटुम्बिकः a householder having कुटुम्ब or a husband. इम्—इति अङ्गीकारेण अव्ययम् ।

2. अविश्वसनीयम्—न विश्वनीयमिति नञतत् ; वि + श्वस् + अनौय ।
Connect एतत् वस्तु मे अविश्वसनीयम्, इव प्रतिभाति &c.

3. पूर्वाधिष्ठानम्—पूर्वम्, अधिष्ठानम्, इति कर्मधा । अधि + स्था लुट्, = अधिष्ठानम् ।

4. पुत्रकृतकाः—adj to वृक्षाः । कृत एव कृतकः । पुत्रयासौ कृतकश्चेति पुत्रकृतकः कर्मधा । ते । See ante also.

5. आलोकितपत्रकाः—वृक्षाः इत्यर्थः । सुद्राणि पत्राणि इति पत्रकाणि पत्र + कन् प्रत्यय । आलोकितानि पत्रकाणि येषाम् ।

6. उल्लोकयितव्याः—उद् + लोक् णिच् + तव्य । Adj to आलोकित-पत्रकाः वृक्षाः ।

7. संज्ञाः—सप्त+उत त् कर्त्तरि । Adj to आलोकितपद्माः (ज्ञाः) ।
8. निवस्थलीतपादकः—adj to कालः । निम्नं यत् स्थलमिति कर्मधा । तस्य उपादकः इति इतत् । यद्वा—निम्नञ्च, स्थलञ्च इन्द्र । तयोः उतपादकः ।
9. उपलभ्यते—उप+लभ् कर्मणि लट् ते ।
10. सप्तपर्णस्य—(इन्ते इन्ते) सप्त (सप्त) पर्णानि यस्य स इति बहु ; एकोकस्याम् शाखायाम् सप्तपत्राणाम् सुदृभावात् समासवाक्ये सप्त इति शब्दस्य द्विरुक्तिः । अपश्चात् इति अतसर्थ-प्रत्ययान्त-शब्दयोगे षष्ठो ।
11. शुक्लवाससम्—शुक्लं वासः यस्य तमिति बहुव्रीहिः । Adj to भरतम् ।
12. परिवस्त्रम्—परि (सस्यक्)+वस् त् कर्त्तरि । Adj to मृगयूथम् ।
13. Remark—Bharata met Rama at chitrakuta not at जनस्थान । So this is also a deliberate deviation from the Ramayana.

सीता—अय्यउत्त ! दिदं खसुमरामि । (आर्यपुत्र ! दृढं खलु स्मरामि) ।

रामः—अयं तु नस्तपसः साक्षिभूतो महाकच्छः । अत्रास्माभिरासौनैस्तातस्य निर्वपनक्रियां चिन्तयन्निः काञ्चनपार्श्वे नाम मृगो दृष्टः ।

सीता—हं अय्यउत्त ! मा खु मा खु एवं भणिदुं । (भीता वेपते) [मा खलु मा खलु एवं भणितुम्] ।

रामः—अलमलं सम्भ्रमेण । अतिक्रान्तः खलु एषः कालः । (दिशो विलोक्य) अये कुतो नु—

Eng. Sita.—My noble husband. I remember well.

Ram.—This is the great watery place the very witness of our austerities. Here came before our sight the deer known as Kanchanparsva, when we were seated here to think of the annual funeral rites of our departed father.

Sita,—Yes, my noble husband ! but no, do not talk like this.

Ram. Away with your anxiety ; that time has long passed ; (looking at the directions) oh ! wherefrom.

1. दृढम्—adv. to अरभि, vividly. स्पष्टमितियावत्।

2. साक्षिभूतः—साक्षी भूतः इति साक्षिभूतः, “श्रेयादयः कृतादिभिः” इति तत्पुरुषः with अभूततद्भाव for Katyayana says—श्रेयादिवु च्च्यर्थवचनं कर्तव्यम्। And some commentators take श्रेयादि as आकृतिगण। Or असाक्षी साक्षीभूतः इति साक्षीभूतः with अभूततद्भावेतिवः।

3. निवपनक्रियाम्—निवपनस्य आहस्य क्रिया कृत्यं इति इतत्, ताम।

4. भणितुम्—भण + तुम्। This sentence is peculiar to Bhasa. The meaning is सा खलु एतत् भण or अलम् एतत् भणित्वा। See ante.

5. सम्भ्रूयिष्य—“गम्यमानापि क्रियाकारकविभक्तौ प्रयोजिका” इत्यनेन करणे द्वितीया।

6. अतिक्रान्तः—अति + क्रम + क्त कर्तरि। Nom. कालः ॥ तु = पृच्छायां अव्ययम्।

(रा) रेणुः समुत्पतति लोध्रसमानगौरः

सम्प्रावृणोति च दिशः पवनावधूतः।

शङ्खध्वनिश्च पटहस्वनधीरनादैः

सम्भ्रूयिष्यति वनमिदं नगरीकरोति ॥४॥

Prose.—लोध्रसमानगौरः रेणुः समुत्पतति। पवनावधूतः (सन्) रेणुः दिशः सम्प्रावृणोति च। पटहस्वनधीरनादैः सम्भ्रूयिष्यति शङ्खध्वनिश्च इदं वनं नगरीकरोति।

Eng. (Wherefrom) arises this dust which is as brown as the pallen of a Lodhra flower, and which being wafted (driven) by the breeze 'covers the horizon. And (along with it)—the blowing of conch-shells, being augmented by the grave sound of the beating of drums, turns this forest into a city.

1. लोभसमानगौरः—लोभं लोभपुष्पम् । तेन समानः इति सुपसुपा of इतत् class । वा तस्य समानः इतत् । सदृशःमानः ग्रन्थ स समानः इति बहु । लोभसमानं (यथा तथा) गौरः इति सहसुपा । गौरः—here is पीताम्बः वर्णः, brown or purple. Qual. रेणुः ।

2. पवनावधूतः—पवनेन अवधूतः इति इतत् । अव + धू + क्त कर्मणि ।

3. सम्प्राडणोति—सम + प्र + आ + ङ + ट तिप् । Nom. रेणुः ; the reading समाडणोति is more expressive here.

4. पटङ्गस्त्रधोरनादैः—अनुक्तं कर्त्तरि वा करणे तृतीया । पटङ्गानां स्त्रनः इति इतत् । धोरः नादः इति कर्मधा । पटङ्गस्त्रनस्य धोरनादः इति इतत् । यद्वा पटङ्गानां स्त्रनः इति इतत् । धोरानां (वलयुतानां) नादः इति इतत् । पटङ्गस्त्रनस्य धोरनादस्य इति द्वन्द्वसमासः । तैः ॥ सम्भूच्छितः—सम + मूच्छ + क्त कर्मणि ।

5. नगरीकरोति—अनगरं नगरं करोति इति नगर + च्चि + क्त लट् तिप् । अभूततद्भावे च्चि प्रत्ययः । This आश्रम is now transformed into a नगर, owing to tumultuous sounds there. Compare “तपोवन-मिदं यामीकरोत्याश्रमः”—Swapna V.

(प्रविश्य) लक्ष्मणः—जयत्वार्थः ! आर्य्य !—

अयं सैन्येन महतात्वद्दर्शनसमुत्सुकः ।

मातृभिः सह सम्प्राप्नो भरतो म्नाटवत्सलः ॥५॥

Prose.—त्वद्दर्शनसमुत्सुकः भातृवत्सलोऽयं भरतः, महता सैन्येन (चतुरङ्ग-सैन्येन) सह मातृभिः (च) सह (अव) सम्प्राप्तः ।

Eng. (Having entered) Laksman—May my noble brother prosper ! Sir ! Being eager to meet you, Bharat—who is devoted to his brother, has arrived here with a huge army, in company of our mothers,

1. त्वद्दर्शनसमुत्सुकः—तवदर्शनमिति इतत् । तव समुत्सुकः इति सहसुपा ७तत् वा सुपसुपा ।

2. भातृवत्सलः—भातृषु वत्सलः इति सुपसुपा ।

3. सैन्येन—उपलक्षणे श्या ; or गम्यमानसङ्घस्ययोगे तृतीया ।

रामः—वत्स लक्ष्मण ! किमेवं भरतः प्राप्तः ।

लक्ष्मणः—आर्य्य ! अथ किम् ।

रामः—मैथिलि ! श्वश्रूजनपुरोगं भरतमवलोकयितुम्
विशालीक्रियतां ते चक्षुः ।

सीता—अय्यउत्त ! इच्छिदवेव काले भरदो आषदो ।
[आर्य्यपुत्र ! एष्टव्ये काले भरत आगतः]

Eng. Ram.—My darling Lakshmana ! has Bharat arrived ?

Lakshman.—Yes ! noble sir.

Ram.—Maithili ! expand your eyes to see Bharat with your mother-in law in his front (or Bharat who is at the head of your mother-in law).

Sita.—My noble husband ! Bharat has approached in the desired (opportune) moment.

1. श्वश्रूजनपुरोगम्—adj to भरतम् । श्वश्रू एव जनः इति कर्मधा । ते पुरोगाः यस्य तमिति बहु । यद्वा तेषां पुरोगस्तमिति धृतम् । पुरः अग्रे गच्छति इति पुरस् + गम् ड कर्त्तरि ।

2. विशालीक्रियताम्—अविशालं विशालम् क्रियताम् इति विशाल + अभूत-तद्भावे चिच् + क्त + लोट् ताम् कर्मणि । Rama wishes Sita's whole-hearted affectionate looks on Bharata even now. See Act IV also.

3. एष्टव्ये—adj to काले ! इष्ट् + तव्य कर्मणि । अस्माभिः एष्टव्य इत्यर्थः ।

(ततः प्रविशति भरतः समाष्टकः)

भरतः—तैस्तैः प्रहृष्टविषये विषमैर्विमुक्तं

मेवैर्विमुक्तममलं शरद्रीव सोमम् ।

आर्यावहायमहमद्यगुर्वदिदृक्षुः

प्राप्तीऽस्मि तुष्टद्वयः स्वजनानुवचः ॥६॥

Prose.—अथ तुष्टदयः स्वजनानुवहः अहं शरदिमेषैर्विमुक्तं असलं सौमसिब तैः तैः प्रवहविषयैः विषमैः (सङ्कटैः) विमुक्तम् आर्यासहायम् गुरुं दिदृक्षुः (सन्) प्राप्तः अस्मि ।

Eng.—With a view to meet my superior (elder) brother with his wife (attended by his wife), delivered (released) from the various difficulties that reached their climax, just like the shining moon released from the clouds in the autumn, I have with gladdened heart, come here to-day accompanied by my relatives (near and dear ones).

1. तुष्टदयः—तुष्टं हृदयं यस्य स बहु । Adj to अहम् । Rama's success in delivering Sita and his arrival have made me तुष्ट ।

2. स्वजनानुवहः—स्वै जनाः इति कर्मधा ; तैः अनुवहः (परिभ्रमः) इतत् ; My तुष्टि has made me come with स्वजन ।

3. प्रवहविषयैः—प्रवहः विषयाः (राज्यचुप्रति स्त्रीनाशादयः) येषां तेरिति बहु ।

4. आर्यासहायम्—आर्या सोता सहायः यस्य तमिति बहु ! Adj to गुरुम् ।

रामः—अम्बाः, अभिवादये ।

सर्वाः—जाद ! चिरं जीव । दिदृक्षा वड्डामो अवसिद-
पडिस्सं तुमं कुशल्लिणं सह वड्डए पेक्खिअ । [जात ! चिरं
जीव । दिदृक्षा वर्द्धामहे अवसितप्रतिज्ञं त्वां कुशल्लिनं सह
वध्वा प्रेक्ष्य ।]

रामः—अनुगृहीतोऽस्मि ।

लक्ष्मणः—अम्बाः ! अभिवादये ।

सर्वाः—जाद ! चिरं जीव ।

लक्ष्मणः—अनुगृहीतोऽस्मि ।

Eng. Ram.—I salute you ho mothers !

All.—My darling ! live long. Luckily we meet you alright or in good health with daughter-in-law after you

have fulfilled your vow (or we congratulate ourselves in meeting you etc).

Ram.—I am obliged.

Lakshman.—Mothers ! I salute thee.

All.—Live long ! my darling.

Lakshman.—I am obliged.

सीता—अय्या वन्दामि । [आर्याः, वन्दे] ।

सर्वाः—वच्छे, चिरमङ्गला होहि [वत्से, चिरमङ्गला भव] ।

सीता—अनुगृहिदस्मि [अनुगृहीतास्मि] !

भरतः—आर्य अभिवादये, भरतोऽहमस्मि ।

रामः—एहं हि वत्स, इक्ष्वाकुकुलकुमार, आयुस्मान् भव ।

Eng. Sita.—Noble madams, I salute thee.

All.—My darling ! be ever auspicious.

Sita.—I am obliged.

Bharat.—Venerable sir ! I salute thee ! I am Bharat.

Ram.—Come along ! Ikshvaku-Prince ! come along ! may you live long.

1. चिरमङ्गला—चिरं दीर्घे मङ्गलं कुशलं यस्या सा इति बहु । चिरकालमेव मङ्गलमयी इत्यर्थः । यद्वा मङ्गलम् अस्याः अस्ति इति अशंकादि अत्र ; so मङ्गलः = मङ्गलमयः । स्त्रियामप = मङ्गला । चिरं चिरकालम् मङ्गला इति शतम् । चिरम् इत्यत्र द्वितीयविभक्तिस्तु अत्यन्तरयोगे एव । She has suffered adversities, so the proper वर now is—may you be ever मङ्गलयुक्ता ।

रामः—वक्षःप्रसारय कपाटपुटप्रमाण-

मालिङ्गमां सुविपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकल्पं

प्रज्ञादय व्यसनदग्धमिदं शरीरम् ॥७॥

(See 4th Act, 16th sloka).

भरतः—अनुगृहीतोऽस्मि । आर्य्ये अभिवादये । भरतोऽहमस्मि ।

सीता—अथ्यउत्तेन चिरसञ्चारी होहि [आर्य्यपुत्रेण चिर-
सञ्चारी भव] ।

भरतः—अनुगृहीतोऽस्मि । आर्य्य । अभिवादये ।

Eng. Bharat.—I am obliged ; Venerable Madam ! I salute thee.

Sita.—Be a constant companion of my noble husband.
(Be ever a follower of my noble husband).

Bharat.—I am favoured ; I salute thee, venerable brother.

लक्ष्मणः—एह्येहि वत्स ! दीर्घायुर्भव । परिष्वजस्व गाढम् ।
(आलिङ्गति) ।

भरतः—अनुगृहीतोऽस्मि । आर्य्य ! प्रतिगृह्यतां राज्यभारः ।

रामः—वत्स, कथमिव ?

कैकेयो—जाद, चिराहिलसिदो खु एसो मणोरहो । [जात,
चिराभिलषितः खलु एष मनोरथः] ।

Eng. Lakshman.—Come my darling ! live long. Firmly embrace me (embraces).

Bharat.—I am obliged. (Seeing Rama) venerable sir ! please retake the kingdom (responsibility of the kingdom).

Ram.—Why, my darling ?

Kaikeyi.—My darling, this is our ever cherished desire.

1. दीर्घायुः—दीर्घम् आयुर्यस्य स इति बहु । After Sita's आशिस्, this is one of the best आशिस्, Lakshmana can bestow.

2. चिराभिलषितः—चिर (neuter) is long time. चिरम अभिलषितः इति २तम् । अभि+लष+क्त कर्मणि ।

Remark.—After Bharata's "प्रतिगृह्यतां राज्यभारः", Rama says "वत्स कथमिव" only to have a sanction from Kaikeyi who was

instrumental in depriving him of it. Kaikeyi understands this and says “एष अस्माकम् चिराभिलाषतः मनोरथः ।”

(ततः प्रविशति शत्रुघ्नः)

शत्रुघ्नः—विविधैर्व्यसनैः क्लिष्टमक्लिष्टगुणतेजसम् ।

द्रष्टुं मे त्वरते बुद्धी रावणान्तकरं गुरुम् ॥१०॥

Prose. मे उचिः (निश्चयात्मिका मनोवृत्तिः) विविधैः व्यसनैः क्लिष्टम् (तथापि) अक्लिष्टगुणतेजसं रावणान्तकरं गुरुं (राम) द्रष्टुम् त्वरते ।

Eng. My mind has been eager to see my superior (elder brother or venerable brother) the destroyer of Ravana, whose merits (virtues) and prowess have never been eclipsed, though he was confronted by series of difficulties.

1. व्यसनैः—अनुक्ते कर्त्तरि or करणे श्या । See next.

2. क्लिष्ट—क्लिप् (क्रादि) + क्त कर्मणि । Adj to गुरुम् । If क्लिप् is taken दिसादि as आत्मनेपद, then it is अकर्मक and व्यसन has करणे श्या । But क्रादि क्लिप् is सकर्मक usually ; in that case, व्यसनैः has अनुक्ते कर्त्तरि श्या । Alt. form is क्लिषितः by the rule “क्लिष्टे क्लानिष्ठयोः” ।

3. अक्लिष्टगुणतेजसम्—गुणाय तेजस इति गुणतेजांसि इन्द्र समासः । न क्लिष्टम् अक्लिष्टमिति नञ् समासः । अक्लिष्टानि गुणतेजांसि यस्य स इति बहु ;

4. रावणान्तकरम्—adj. to गुरुम् । अन्तं विनाशं करोति इति अन्त + क्त + ट कर्त्तरि । रावणस्य अन्तकरः तमिति दत्तम् । Such a गुरु deserves immediate honour.

(उपगम्य) आर्य्य ! शत्रुघ्नोऽहमभिवादये ।

रामः—एद्येहि वत्स ! स्वस्ति, आयुस्मान् भव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य्य ! अभिवादये ।

सीता—वच्छ चिरं जीव । [वत्स ! चिरं जीव] ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य्य ! अभिवादये ।

लक्ष्मणः—स्वस्ति । आयुष्मान् भव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य ! एतौ वशिष्ठवामदेवौ
सह प्रकृतिभिरभिषेकं पुरस्कृत्य त्वद्दर्शनमभिलषतः ।

Eng. (Having approached) venerable sir ! I am satru-
ghna. I salute thee.

Ram.—Come my darling ! welcome ! live long.

Satrughna.—I am favoured, (obliged). Noble madam !
I salute thee.

Sita.—Live long, my darling !

Satrughna.—I am obliged. Noble sir I salute thee.

Laksaman.—Welcome ! (may you) live long.

Satrughna.—I am obliged. Venerable sir ! Here are
Vasistha and Vamdeva accompanied by all the subjects and
having taken the materials for coronation, they seek an
interview with you.

1. त्वद्दर्शनम्—तव दर्शनमिति इतत् । Obj of अभिलषतः ।

2. Remark.—Sita says to शत्रुघ्न —“क्त्स चिरं जीव” । Where-
as is case of Bharata she said चिरसञ्चारौ भव, for भरत whole-
heartedly desired to be united with Rama.

(अ-) तीर्थोदकेन मुनिभिः स्वयमाहूतेन

नानानदीनदगतेन तव प्रसादात् ।

इच्छन्ति ते मुनिगणाः प्रथमाभिषिक्तं

द्रष्टुं मुखं सलिलसिक्तमिवारविन्दम् ॥८॥

Prose.—मुनिगणाः नानानदीनदगतेन तव प्रसादात् स्वयमाहूतेन तीर्थोदकेन
प्रथमाभिषिक्तं सलिलसिक्तमिवारविन्दमिव ते मुखं द्रष्टुमिच्छन्ति ।

Eng. The sages intend to see your face sprinkled for
the first time (or first to see your sprinkled face) with the

holy waters gathered by their own selves through your favour from various rivers and rivulets, just like the lotus wet with water.

1. तीर्थोदकेन—तीर्थं पवित्रम् उदकं इति कर्मणा । यथा तीर्थेण पवित्र-
स्थानस्य उदकम् इति इतत् । तेन ; करणे ऽथा । It is usual to finish
coronation by holy तीर्थेण to make the function a true
success. See “तीर्थान्वपूर्णं घटाः” in I and our notes there.

2. प्रसादात्—प्र + सद + चञ = प्रसादः । तस्मात्, इतो प्रसौ ; or प्रसादम्
आश्रित्य इति स्वस्वलोपे प्रसौ । तव कृपावशादेव तानि तीर्थोदकानि मुनिभिः
सुग्राह्यानि अभवन् इति भावः । Rama was the incarnation of the
Almighty god so the आह्वरणं of तीर्थवारि by the sages was
through his प्रसाद majesty or favour. प्रसाद however = palace.

3. ब्रथनाभिषिक्तम्—प्रथमम् अभिषिक्तम् इति सहस्रपा । अभि + सिच् + क्त
कर्मणि । Qual सुखम् । They want to see your अभिषिक्तं सुखं first.

कैकेयो—गच्छ ! जाद । अभिलसेहि अभिसेधम् [गच्छ !
जात । अभिलष अभिषेकम्] ।

रामः—यदाज्ञापयत्यम्बा (निष्क्रान्तः) ।

(नेपथ्ये)

जयतु भवान् । जयतु स्वामी । जयतु महाराजः । जयतु
देवः । जयतु भद्रमुखः । जयत्वार्थः । जयतु रावणान्तकः ।

कैकेयो—एते पुरोहिदा कञ्चुङ्गो पुत्तश्च मे विजयघोसं
वर्द्धयन्तो आसीहि पूजयन्ति । [एते पुरोहिताः कञ्चुकिनः पुत्र-
कस्य मे विजयघोषं वर्द्धयन्त आशीर्भिः पूजयन्ति] ।

सुमित्रा—पश्यदीप्तो परिचारका सज्जना आपुत्तश्च मे विजयं
वर्द्धयन्ति । [प्रकृतयः परिचारकाः सज्जनाश्च पुत्रकस्य मे विजयं
वर्द्धयन्ति]

Eng. Kaikeyi.—Go my darling ! accept the coronation.

Ram.—As my mother commands, (exit).

(Behind the scene or in the green-room)

May you prosper ; May victory attend our Lord. May his majesty thrive. May the venerable king attain victory. May the noble sire be prosperous. May the slayer of Ravan be victorious.

Kaikeyi.—These priests and chamberlains are greeting my beloved son with cries of victory and are thereby adoring him with blessings.

Sumitra, The subjects, the attendants (followers) as well as the good (pious) people are honouring my beloved son with cries of victory.

1. अभिलष—अभि+लष+लोट हि । Kaikeyi says this to remove hesitation on Rama's part and because Rama wanted this permission, see our notes under “चिराभिलषितः एष मनोरथः” ।

2. पुत्रकथ—पुत्र+अनुकम्पायाम् (स्नेहायै) कन् । तस्य । कर्मणि इटो ।

Remark.—The पुरोहित said “भवान् जयतु”, the कञ्, किन् said “स्वामी जयतु” । The प्रकृति (प्रजा) uttered “महाराजो जयतु” the परिचारिका said “देवी जयतु” (cp “स्वामी महाराजो देवेति चाधमैः” &c), some of these said “भद्रमुखो जयतु” some uttered “जयतु आर्येः” and others again said “रावान्तकरो जयतु” ।

(नेपथ्ये)

भो भो जनस्थाननिवासिनस्तपस्विनः ! शृण्वन्तु शृण्वन्तु भवन्तः ।

हत्वा रिपुप्रभवमप्रतिमंतमौघं

सूर्योन्धिकारमिव शौर्यमयैर्मयूखैः ।

सीतामवाप्य सकलाशुभवर्जनीयां

रामो महीं जयति सर्व्वजनाभिरामः ॥१०॥

Prose.—सूर्यःऋषकारमिव शीर्थमयैः मयूखैः रिपुप्रभवम् अप्रतिमं तमौघं (रावणादिकं) हत्वा सकलाशुभवर्जनीशम् सीतामवाप्य सर्वजनाभिरामो रामः सर्वो जयति ।

Eng.—(Behind the scene) oh you ascetics the dwellers (the settlers) in Janasthan ! please lend your ears (please listen) ! just like the sun that dispels the darkness with his rays, Ramachandra who is agreeable to all (the gladdener of all) has done away with the unparalleled (tremendous) heap of darkness that owed its origin from the enemy, by dint of his own valour, and having rescued Sita who is devoid of all impurity (bereft of all inauspicious characteristics) is now ruling the earth (is now lording it over the world).

1. जनस्थाननिवासिनः—जनानां स्थानमिति इतत् ; तत्र निवसन्ति येते इति जनस्थान+नि+वस्+णिनि कर्त्तृणि ताच्छीर्ष्यै साधुकारिणि वा । उपपदतत् । This is meant for them to show that Ravana's challenge is taken up by Rama and Rama has killed the Rakshasa.

2. मयूखैः—करणे दलीया ।

3. रिपुप्रभवम्—रिपुः प्रभवः उत्पत्तिस्थानम् यस्यतमिति बहु ।

4. अप्रतिमम्—adj to तमौघम् । अविद्यमाना प्रतिमा यस्य तमिति बहु ।

5. तमौघम्—क्षेत्रादिकम्, आचारङ्गीनत्वादिकं च । तमानाम् ओघः तमिति । obj to हत्वा । तमम् is the common stem not तम । तम is also sometimes sanctioned by the author of the lexicon as sabda-ratnavali. If the base तम (अकारान्त) is objected to, then it is an आर्षप्रयोग । usual form will be तम ओघः ।

6. सकलाशुभवर्जनीयाम्—adj to सीताम् । शुभविरोधि इति अशुभम् । नञतत् । कस्यथा सह वर्त्तमानं यत् तदिति बहु । सकलम् अशुभम् ; तेन वर्जनीया तमिति शतत् । By passing all ordeal, Sita is such now.

7. जयति—Here it is सकर्मक in the sense of conquering as it is अकर्मक in cases of रामो जयतु &c.

कैकेयी—अस्महे पुत्तस्म मे विजयघोषणा वहुह [अस्महे (अहो) पुत्रस्य मे विजयघोषणा वर्द्धते] ।

Eng. Kaikeyi.—The proclamation of my son's victory is being circulated.

(ततः प्रविशति कृताभिषेको रामः सपरिवारः)

रामः—(विलोक्य आकाशे) भोस्तात !

स्वर्गेऽपि तुष्टिमुपगच्छ विमुञ्च दैन्यं

कर्म त्वयाभिलषितं मयि यत् तदेतत् ।

राजा किलास्मि भुवि सत्कृतभारवाही

धर्मेण लोकपरिरक्षणमभ्युपेतम् ॥११॥

Prose—भो तात ! (त्वं) स्वर्गेऽपि तुष्टिम् उपगच्छ । दैन्यम् विमुञ्च । मयि यत् कर्म त्वया अभिलषितम् एतत् तत् (भवति), भुवि सत्कृतभारवाही राजाऽस्मि किल । (मया) धर्मेण लोकपरिरक्षणमपि अभ्युपेतम् (स्वीकृतम्) ।

Eng.—Father ! attain satisfaction even in heaven. So away with your dejection. This is what you wanted to see in me. Today I am really a king the bearer of the glorious burden in the world. I have also sworn to rule (protect) the people justly (in accordance with the holy codes).

1. सत्कृतभारवाही—सत्+कृत+कर्मणि=सत्कृतः आहतः सम्मानितः । साष्टत्रः भारः राज्यरक्षारूपो सम्मानजनको भारः इति कर्मधा । भृ+ञञ् भारः । तं बोद्धुम् शीलं यस्य स इति सत्कृतभार+वह्+णिनि कर्तरि । उपपदं तत् । adj to अहम् । यद्वा सत्कर्तुं कर्म येयां ते सत्कृताः=पुण्यशोभा जनाः राजानः । तेषां भारः । तं वहतीति कर्तरि णिनिः ।

2. लोकपरिरक्षणम्—परि+रक्ष्+लुट्=परिरक्षणम् । लोकानां जनानां भुवनानां वा परिरक्षणम् इति इतत् । Comp “वृषस्य वर्णायमपालनं यत् स एव धर्मो मनुना प्रणोतः” —Rag. XIV,

3. Remark.—Two things are worth our notice here. In the first place the position of a king was no doubt held in high esteem but the idea that the king is the first servant of the state was not lacking ; the word सत्कृतभारवाही amply shows this.

In the second place the king had to take oath (like our present-day ruler) to rule his subjects constitutionally. The word अमुष्येतम् shows the idea of taking oath whereas the word धर्मोऽयं conveys the sense of constitution.

भरतः—

अधिगतनृपशब्दं धार्यमाणातपत्रम्

विकशितकृतमौलिं तीर्थतोयाभिषिक्तम् ।

गुरुमधिगतलीलम् वन्द्यमानं जनौघै-

र्नवशशिनमिवार्यं पश्यतो मे न हृत्तिः ॥१२॥

Prose.—अधिगतनृपशब्दस्य धार्यमाणातपत्रम् विकशितकृतमौलिम् तीर्थ-
तोयाभिषिक्तं अधिगतशूलं जनौघैर्वन्द्यमानम् नवशशिनमिव आर्यम् गुरुं पश्यतो
मे न हृत्तिः (अस्ति) ।

Eng. I do not reach the end of my satisfaction while gazing at my venerable brother who appears like the newly rising moon, who has been blessed with the appellation “king”, (who has won the title “king”), upon whom is held the royal umbrella whose crown has been rendered shining, who has been sprinkled over with the holy waters, who has assumed the duties of a king and is being adored by the people.

1. अधिगतनृपशब्दम्—नृप इति शब्दः सङ्गसुपा । अधिगतः नृपशब्दः येन तन्मिति बहु ।

2. धार्यमाणातपत्रम्—धृ + शानच्, कर्मणि ; आतपात् त्रायते इति आतप + वृ + क । धार्यमाणम् आतपत्रम् यस्मिन् स इति बहु ।

3. विकशितकृतमौलिम्—वि + कश् + क्त कर्त्तरि । विकशितं यथातथा कृतम् सङ्गसुपा । तादृशः मौलिर्यस्य स इति बहु ; or कृत is शीभित । विकशितः (अतः कृतः = शीभितः) मौलिर्यस्य ।

4. अधिगतलीलम्—लीला is grace of a king. अधिगता लीला राज-
विलासः येन तन्मिति बहु ।

5. वन्दमानम्—वन्द,—कर्मेणि शानम् । Its चतुर्ण कर्त्ता is जनौघैः ।

6. नवशशिनम्—नवः शशौ इति कर्म वा । तम इति उपमानकर्म । Such a moon is eagerly looked at by all, as Rama was now. See Rag II,

शत्रुघ्नः—एतदार्याभिषेकेन कुलं मे नष्टकल्मषम् ।

पुनः प्रकाशतां याति सोमस्येवोदये जगत् ॥१३॥

Prose.—आर्याभिषेकेन नष्टकल्मषम् (नष्टप्रायम्) एतत् मे कुलं सोमस्य उदये जगदिव पुनः प्रकाशतां याति ।

Eng.—With the installation of my venerable brother the dynasty of ours has been freed from ill reports (sin) and now appears (shines) like the world at the moon-rise.

1. नष्टकल्मषं—नष्टं कल्मषं यस्मात् तदिति बहु ; adj to कुलम् । नष्ट+क्त कर्त्तरि । Now infamy due to रामनिर्वासन or all ill-talks will subside and things will be normal as before.

रामः—वत्स लक्ष्मण ! अधिगतराज्योऽहमस्मि ।

लक्ष्मणः—दिष्ट्या भवान् वर्द्धते ।

(प्रविश्य) काञ्चुकोयः—जयतु महाराजः । एष खलु तव भवान् विभीषणो विज्ञापयति—सुग्रीवनीलमैन्द्रजाम्बवद्धनूमत्-प्रमुखास्वानुगच्छन्तो विज्ञापयन्ति, दिष्ट्याभवोन् वर्द्धते इति ।

रामः—सहायानाम् प्रसादात् वर्द्धते इति कथ्यताम् ।

Eng. Ram—My darlig Lakshman ! now I have gained the kingdom (throne),

Lakshman.—Fortunately you prosper ; (or I congratulate you on your rise). [N.B.—Mr. V. S. Apte likes this sort of English rendering].

(Having entered) Chamberlain.—Let victory attend His Majesty. This venerable Vibhishan tells you—your followers Sugriva, Nila, Mainda, Jambavat Hanumat and the

like also inform you that fortunately you prosper (or that they congratulate you on your rise).

Ram.—Please say that His Majesty prospers through the favours of his allies.

1. अधिगतराजाः—अधिगतं प्राप्तं राज्यं येन स इति वद ।

2. अनुगच्छन्तः—अनु + गम्य शब्द ; १मा बहुवचन । Used here as a noun in the sense of अनुगामी जन (follower).

काञ्चुकीयः—यदाज्ञापयति महाराजः ।

कैकेयी—धन्यास्वु स्त्रि । इदं अवमुदधं अञ्जोभभाधं पेक्खिदुमिच्छामि । [धन्या खल्वस्मि । इममभ्युदयमयोध्यायाम् प्रेषितमिच्छामि] ।

रामः—द्रक्ष्यति भवती । (विलोक्य) अये प्रभाभिर्वनमिदमखिलं सूर्यवत् प्रतिभाति । (विभाव्य) आ ज्ञातम् । सम्प्राप्तम् पुष्पकम् दिवि रावणस्य विमानम् । कृतसमयमिदं स्मृतमात्रमुपगच्छतीति । तत् सर्वैरारुह्यताम् । (सर्वे आरोहन्ति) ।

Eng. Chambarlain.—As His Majesty commands,

Kaikeyi.—Really blessed am I. I intend (long) to see this prosperity (festivity or coronation) at Ayodhya.

Ram.—You will see mother (madam !) (Looking around) well ! how it is that the whole of the forest appears illuminating like the sun ! (Having thought), yes ! I remember)—

Ravana's aerial car known as Puspaka has been present (has appeared or has made its appearance) in the sky ; according to (or following) the condition it arrives whenever thought of, Then let all of us (every one) get into it, (All ascend the car).

I, आ—इति करणे अव्ययम् ।

2. कृतसमयम्—adj to इदम् । कृतः समयः येन तदिति ऋतुः ।

3. अतमावस—अतम एव इति मयूरव्यंसकपदित्वात् नित्यसमासः ।

Adverb qual उपगच्छति ।

रामः—अद्यैव यास्यामि पुरीमयोध्याम् ।

सम्बन्धिमित्रैरनुगम्यमानः ।

लक्ष्मणः—अद्यैव पश्यन्तु च नागरास्त्वां

चन्द्रं सनच्चतुर्विधोदयस्थम् ॥१४॥

Prose.—अद्यैव अहम् सम्बन्धिमित्रैरनुगम्यमानः अयोध्यां पुरीं यास्यामि । अद्यैव च नागरास्त्वाम् सनच्चतुर्विधोदयस्थं चन्द्रमिव पश्यन्तु ।

Eng. Ram,—This very day I shall start for Ayodhya being followed by my allies (friends) and relatives.

Lakshman.—Let the citizens behold you this very day just like the rising moon attended by stars.

1. सम्बन्धिमित्रैः—सम्बन्धिनश्च मित्राणि च इति सम्बन्धिमित्राणि द्वन्द्वसमासः । सम + वत्स वज = सम्बन्धः । सम्बन्ध + इन् = सम्बन्धिन् । अनुक्त कर्ता of अनुगम्यमानः ।

2. नागराः—नगरे वसन्ति ये ते इति नगर + अण् ; plural,

3. सनच्चतुर्विधः—सह वर्तमानः यः स इति बहु ; adj to चन्द्रम् ।

4. उदयस्थम्—उद + इ + अच् = उदयः । तत्र तिष्ठति इति स्था + क्त । adj to चन्द्रम् । Let your arrival at Ayodhya with all be like moon's rise attended with shining stars.

(भरतवाक्यम्)

यथा रामश्च जानक्या वन्धुभिश्च समागतः ।

तथा लक्ष्मणा समायुक्ते राजा भूमिं प्रशास्तु नः ॥१५॥

(निष्क्रान्ताः सर्वे) ॥सप्तमोऽङ्कः॥

Prose.—यथा रामः जानक्या च वन्धुभिश्च समागतः, तथा लक्ष्मणा समायुक्तः नः राजा भूमिं प्रशास्तु ।

Eng. (Bharata's utterance)—Just as Ramohandta has been (now) associated with the daughter of Janaka as well as his friends (allies), so may our king be united with royal fortune and rule well the earth.

1. लक्ष्म्या &c—भगुले कर्त्तरि श्या ।
2. समायुक्तः—सम + या युज् क्त कर्मणि ; adj to राजा ।
3. प्रशास्तु—प्र + शास् लोट् तुप् ।
4. निष्क्रान्ताः सर्वे = Exit All or exit omnes
सर्वे अभिनेतारः रङ्गमञ्चात् वहिर्गताः इत्यर्थः ।

Remark, (i) भरतवाक्यम्—Sanskrit dramas end with a benedictory verse called the Bharatavakya (भरतवाक्य) which is read by the Principal actor and generally embodies the poet's views and opinions ; भरत was the author of नाट्यशास्त्र passing by his name, thence the word has come to mean the principal actor. See Introduction section I. The acting is over. The stage manager now pronounces benediction upon the audience and all. Cp “नटप्रदानसमप्राप्तिः काव्य-संहार इति भरतवाक्यम् नटवाक्यम् । नाटकाभिनयसमाप्तिः सामाजिकेभ्यो नटेन आशीर्दीयते”—Raghava under Sakuntala Tika ; the word नट is avoided and भरत substituted for it, because नट is not supposed to speak after the प्रशावना is over.

(ii) Bhasa's other भरतवाक्य contains “राजसिंहः प्रशास्तुनः” (See Swopna) etc, showing आशिस् for a peaceful good protection by the king.

॥ इति श्रीमानाटकाचार्यविरचिते प्रतिमानाटकम् समाप्तम् ॥

TEST QUESTIONS

Q 1. Give the substance of the story of प्रतिमानटक ।
Ans. See Introduction.

Q 2. What is the source of this drama ? Ans. See Intro.

Q 3. In what main points does it differ from Ramayana ? See Intro.

Q 4. Name some other plays of Bhasa. Ans. See Intro.

Q 5. Can you show some of the defects of the drama and some of its merits as well. Ans. See Intro.

Q 6. Discuss the appropriateness of the Title of the drama. Ans. See Intro. and Tika.

Q 7. Mark the characters of Rama, Bharata, Sita, Lakshmana and Kaikeyi.

N. B.—Kaikeyi is here more nobly portrayed than in Ramayana. Here our poet says that she did रामनिर्वासन to fructify सुनिपाप and that too at the advice of बभ्रु etc.

Q 8. Name some of the imageries here that are seen in Sakuntala too. Ans See Intro.

Q 9. What is the dramatic significance of Introducing the story of काचनपाश दृश ?

Ans. By this our poet represents Ravana as a hypocrite come to abduct Sita and make him meet Rama and Sita face to face, also paints Rama as eager for Dasaratha's Sradha so much that he forgets his कर्त्तव्य then, and thus makes the matter of सीताहरण as easy affair, Lakshmana is already sent to the कुलपति by Rama. Thus is Sita stolen, thereby the pathos is increased and the matter of final development of the drama shortened ; and so the glory and character of Rama, the killer of Ravana will be supported magnified.

प्रतिमानाटका-

Q 10. Mark slokas 3, 5, 8, 14, 18, 22, 25, 29, 33 in Act I. sls 2, 19, 21 in Act II ; sls 2, 4, 8, 10, 12, 14, 18, 19, 22, 28, and 24 in Act III ; sls 2, 7, 8, 10, 13, 17, 18, 22, 23 and 27 in Act IV ; sls 1, 2, 11. in Act V, sls 1, 2, 3, 12, 13 in VI ; sl 2, 4, 6, 9, 10, 11, 12, in Act VII,

11. Define the terms—समय वा चातन्य, नाट्यो, स्थापना, प्रस्तावना, प्रवेशक, विच्छेदक, विदूषक, वाच्यक, प्रतिहारो and भरतवाक्यम् ।

12. Give the substance of the speeches of Sita, Avadattika and Cheti in Act I ; of दशरथ and सुमन्त्र in Act II of सुमन्त्र and भरत in Act IV ; of Rama and disguised Ravana in Act V ; and also give a summary of Act IV here describing Rama and Bharata's meeting at Rama's वनवासालयम् ।

For Ans. See substance Act by Act, also Eng. T. at the (respective) proper places of the Text.



